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JULY 1936

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WINDOW

1 This cork mat and the signal-flag coasters on top of it are ship-shape additions to a life on or near the ocean wave. Landlubbers will find them as bracing to the appetite as an off-shore breeze. And anyone with a yacht will instantly see their decorative possibilities for informal meals aboard. As a matter of fact, the possession of a dory would be enough excuse to own these. Pennants run across the mats, which are colorful and gay. The set of eight mats costs \$6.75, and the eight coasters are \$2.75. They come from the Bar Shop at W. & J. Sloane, Fifth Avenue at 47th Street, New York.



2 Put cream in this jug for Sunday morning breakfast. Or put maple syrup in it for Sunday supper. Or put plain water in it, when you fill it with blue and white larkspur. Or just put it in a conspicuous place where people can look at it and admire your taste. It's silver lustre, with white birds (which we fondly believe to be grouse) decorating its sides, and a general air of old and elegant England about it. It is also exactly the right size for any one of the number of occasions when you want a medium-sized and very decorative pitcher. It costs \$15, and comes from William H. Plummer, Ltd., 7 East 35th Street, New York.



3 These two little silver dishes are old Sheffield plate, and are exactly the right size for about a dozen different things. Olives, nuts, candy, for three. They are simple enough to be quite at home in your country house—unless you are spending the summer in a tent—and yet have enough formality of design to be at home on the most distinguished dinner table. We can see them with Sheffield candlesticks on some of the smartest tables in the land. We can even imagine using them as very roomy ashtrays at very large gatherings. They are \$10.50 each, from Olga Woolf, Ltd., 509 Madison Avenue, New York.



There are moments when you want mayonnaise (in spite of the unquestioned charm of a green salad, based about in a perfect blend of oil vinegar and what not), or when you are going to put it in? Especially if you are dining or lunching outdoors, where much silver looks too normal to be appropriate? One answer to that is this bowl of Swedish Orrefors glass, which is just as beautiful as glass can be. It is \$8, and the silver spoon, which is its beauty and a rare find, is \$8 also. These are from Georg Jensen, 667 Fifth Avenue, New York.



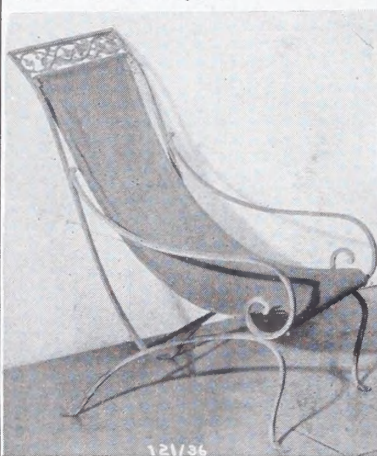
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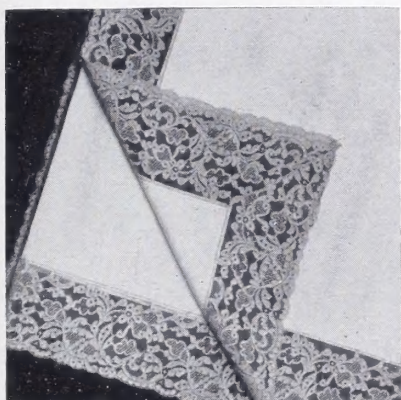
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SHOPPING



5 This blanket cover could very well be part of a trousseau, and if you know a bride to whose trousseau you would like to contribute, we can think of nothing that would be certain of a warmer welcome. This one is entirely hand-made of silk crepe which you can order in any one of a number of shades, and is trimmed with "Columbine" lace. The single size is 72" x 90" and costs \$12.50. The double size is 90" x 90" and costs \$15. A pair for twin beds would make the sort of wedding present that brides treasure and remember you for. Eleanor Beard, 519 Madison Avenue, New York.

6 This minute cream pitcher and sugar bowl are so enchanting in size and shape that we should be very much tempted to leave them outside the back door, filled with bread and milk, in the hope that we should attract one of those Brownies which we have always heard are such a help around the house. Another thing that the pitcher and bowl are worthy of is to greet you or one of your favorite guests on a breakfast tray. They are blue and white, or you can be very gay and get them in yellow and turquoise. In either case, the set is \$1, from Saks-Fifth Avenue, Fifth Avenue at 50th Street, New York.



7 An invaluable aid to people who have only two hands is called a Tablette, and is made of a light-finish wood. You hook the bamboo hooks over the arm of your porch chair—and, lo, there is a place for your drink, your ashtray, your book, and anything else of reasonable size, leaving you free to describe in detail the way your bathing suit is made. We especially liked this because of our aversion to too-light tables that rock unsteadily on uneven stone terraces, or tip slightly upon lawns. This costs \$3.50, and comes from Abercrombie & Fitch, Madison Avenue at 45th Street, New York.

8 This little wooden bin with its eight wooden scoops makes us want to give a party at once. We should fill one side of the bin with popcorn and the other side with potato chips, and then sit around watching our guests scoop gluttonously, and having as good a time as we always hope they will. There is something tremendously gay about this informal invention for hors-d'oeuvres that will help a party along almost as much as the guests. The bin is blue, decorated with nautical designs, and easily carried about. It costs \$20. From Ovington's, 437 Fifth Avenue, New York.



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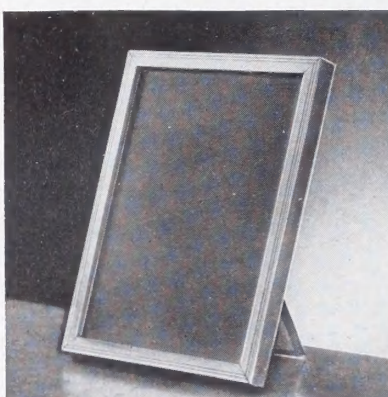
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WINDOW SHOPPING

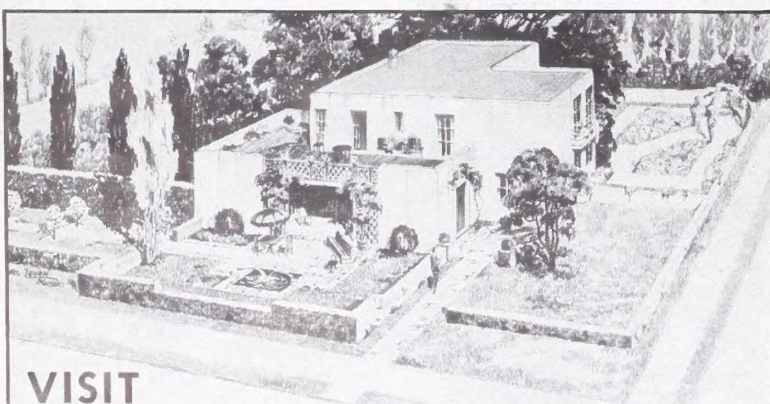


9 Our grandmothers were in many ways an inferior race of women. Imagine, for instance, using this pair of glass vases for anything so down-to-earth as celery! Fortunately our grandmothers were careful housekeepers, and the celery-holders are in safe hands, for twentieth century ladies know a good pair of vases when they see one. The shape of these is part of their attraction, and the other part is the nice quality of the old glass. They are \$10 a pair and from a large collection of old American glass at the Old Blacksmith's Shop, Schooley's Mountain, New Jersey.

10 Hostesses can still be surprised—if you bring them a bountiful basket or chest piled high with candies and cakes from Schrafft's. The Cordovan Chest in the picture illustrates just one of Schrafft's bright ideas for making your weekend hostess as grateful to you as you are to her. The enticing ribbon-tied boxes contain such a variety of sweets that everyone's favorite is certain to be discovered with cries of greedy delight. And after the contents are just a memory, there remains the attractively decorated chest as a tangible memento of your visit. \$5 at all Schrafft stores.



11 People of taste and discrimination, but guided by budgets, have long had difficulty in finding a good looking picture frame at a modest price. To those of you who have felt this need we say, your search is over. Because here is one of modern non-tarnishable metal that has the lustrous finish of old silver. The design is simple and good and will blend with any setting. It is dustproof and it won't mar fine wood surfaces. This frame is one-half inch in width and comes for three sizes of pictures. Prices are \$5, \$6.50 and \$8. You'll find it at Ovington's, 437 Fifth Avenue, New York City.



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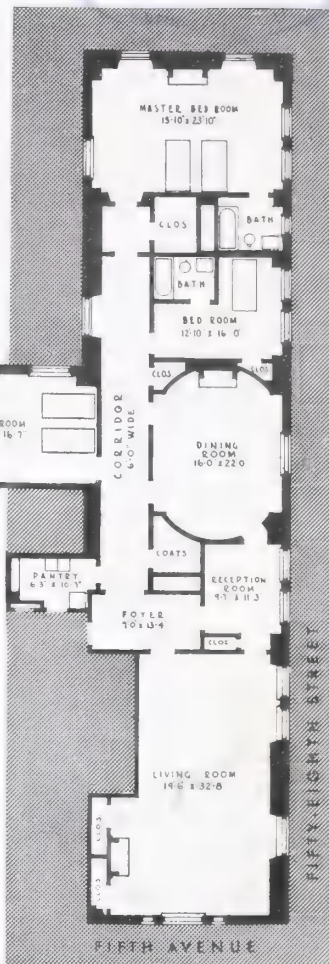
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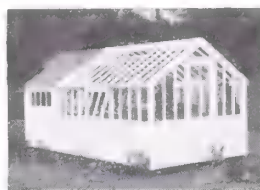


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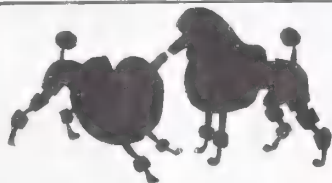
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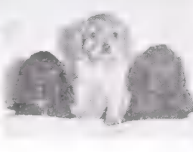
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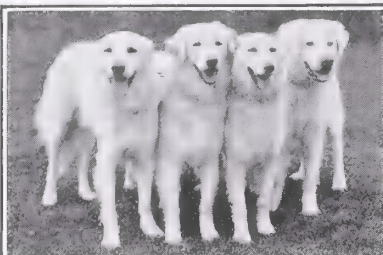
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Town Tavern, from the greyhound kennels
of Captain O. R. Wohlauf, Tulsa, Oklahoma

VACATION TIME. Fanciers throughout the country look forward each summer to the complete rest from show activities which custom has decreed for the month of July. It is a sensible unwritten law that proscribes exhibitions during the middle month of the torrid season, if for no other reason than that the average dog cannot be kept constantly in show condition. Within a comparatively few years there has been a tremendous broadening of the scope of all activities in connection with the sport and industry of breeding and showing thoroughbred dogs. Sport and industry now have no dividing line; nor is there a distinct cleavage between the so-called amateur and the professional breeder. Practically everyone who shows dogs for sport must dispose of surplus stock, either by sale or gift. To carry on a successful breeding establishment, the stars of the kennel must be exhibited if only for the purpose of advertising the merits of the breeding stock. So there is now an almost unending round of shows and matches and as long as clubs and associations promote exhibitions there will be exhibitors ready to put their dogs on the benches. Probably no years in the past will be found to equal the record of 1936 when the accounts are balanced at the end of the year. The winter shows indoors established new records in entries and attendance figures and this advance has been followed by a remarkable spring and early summer out of doors. This had been anticipated, however, as every signpost pointed to a continuation of the unprecedented progress that was hardly influenced by the depression and has responded even more since the upgrade was reached. Each month has been marked by increased registrations, more transfers of dogs from breeders to new owners. There were more shows than ever were held before and it is to be hoped that the schedule will not become topheavy. Possibly this problem will be controlled automatically. The United States is so vast—compared

with England, for example—that there is ample room for expansion along certain lines. There are plenty of shows in the eastern section, where a series of circuits offers all of the activity that could be asked during the entire year. Even now many of the big kennels pass up the mid-western circuit in the spring, or send out comparatively few dogs, preferring to patronize the important late winter events and start afresh with the outdoor exhibitions. It takes a wizard in training to keep a dog constantly in show shape and full coat; but even the best of them must fail with the long-haired breeds during the intense heat of mid-summer. So July is the month of rest and recuperation.

FOXTERRIERS REUNITED. In view of the official recognition each year of several breeds new to this country, a recent step by the American Kennel Club in the reverse direction is significant. In the future the smooth and wire-haired types of foxterriers are to be classified as one breed. As heretofore they will compete separately in specialty shows and all-breeds events up to best of breed, for which award the best of each type will meet for that title, the winner of this competition to go into the terrier group as the sole representative of the foxterrier breed. This action was foreshadowed, the alternative having been to differentiate in other breeds by coat and color. A few years ago the vogue of the wire-haired swept the country to such an extent that the original smooths were almost lost sight of and received practically no recognition from the public. Rarely was it possible for a smooth to defeat a wire and the loyal supporters of the former were well pleased when a ruling was made separating the two types into distinct breeds for the practical purposes of exhibition and registration. Recently other breeds have been pressed forward for similar distinction. It was quite as logical to divide the dachshunde, for instance, into smooth, wire-

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HOUSE BEAUTIFUL

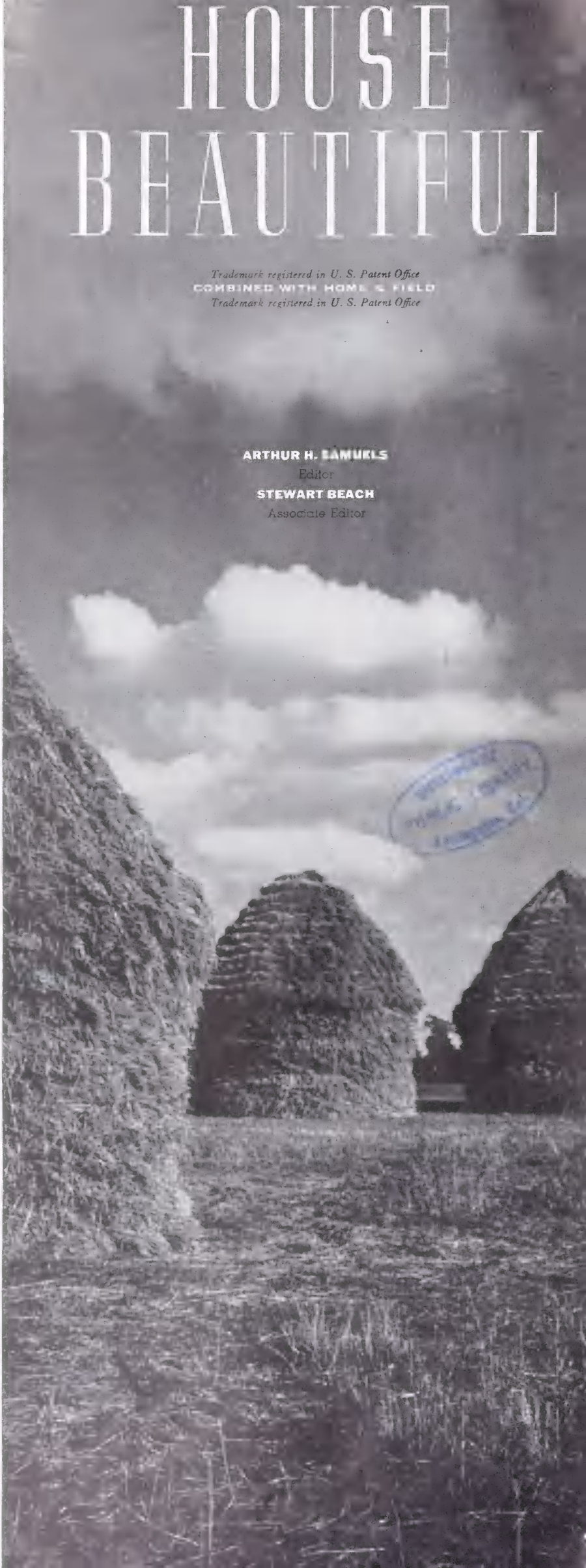
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ARTHUR H. SAMUELS

Editor

STEWART BEACH

Associate Editor



For warm weather meals that are to taste as fresh as the outdoors look, remember that your best summertime friend is the lime. A dash of fresh lime juice gives the right, fresh flavor to a dozen dishes, but where it does the best possible service, I think, is in a very special crab cocktail. I don't know of a better way to start off an outdoor luncheon.

CRAB COCKTAIL

2 cups picked-out crab meat	1 teaspoon chopped tarragon
1 tablespoon highly seasoned	leaves
mayonnaise	coarsely ground black pepper
juice 2 small limes	salt

Mix the crabmeat with just enough mayonnaise to permeate the whole, add the lime juice, salt to taste, and a very generous grinding of black pepper. Mix well, and put in small glass cups



Imagine breakfast beside blue water, with sunlight dappling the plaid linen cloth, the flowered china and the delicately woven baskets, filled with enormous strawberries. Above, a terrace lunch table set against a natural curtain of green. The table is painted amber with a pattern of off-white ivy leaves, and the Italian chairs are upholstered in ivy-patterned glazed chintz. The plates, glasses and fish bonbon dishes are all amber-colored glass.



Tea in five o'clock shade. below. The tablecloth is embroidered with field flowers, the china is pale pink, and the Dutch samovar is three centuries old. All the accessories on these four pages from Arden Studios.



sunk in crushed ice, and sprinkle a little fresh chopped tarragon leaves on each. And don't let me hear any complaints about not being able to find fresh tarragon in country markets. Raise the tarragon in your own herb bed. It's time you had one if you haven't already learned the joys of home-grown herbs.

And while we are on this important matter of the right note on which to begin a garden meal, I must pass on the secret for a wonderful lobster cocktail—more suitable, I think, for an al fresco dinner, unless the luncheon is a party, and you are looking for something too utterly grand, as well as delicious. Try it the next time you move your table under the trees.

LOBSTER COCKTAIL

2 cups picked-out lobster meat	1 teaspoon chopped chives
3 tablespoons mayonnaise	1 teaspoon chopped parsley
1 tablespoon Russian dressing	1 teaspoon chopped chervil
2 tablespoons fine brandy	paprika, salt and pepper

Cut the lobster meat in smallish pieces, and let it marinate in the mayonnaise and Russian dressing for twenty minutes. Add the other ingredients, pouring in the brandy just before serving. Mix well, and serve in small cocktail cups surrounded by ice. It's pretty hard to keep anything that comes after this delicious concoction from being an anti-climax. (Continued on page 59)



Work like a beaver in heavy denim slacks and a blouse with enormous pockets

Feminine but practical—cotton slacks and an innocent smock

Blue jeans for gardening—of course. But suppose your prize delphiniums deserve a more decorative gardener? Suppose you aren't the blue jeans type? Suppose you're just plain sick of blue jeans? You can prune trees in the heavy denim slacks and sleeveless blouse, and still be equipped to meet the town dowager. And if you put on the checked cotton smock and slacks, you'll find yourself wearing them all day long, for everything. These costumes are \$10 each; the scarf-crowned hat is \$4.50. From Gerard. Plaid peanut straw hat, \$1; Best. Basket fitted with garden tools, Hammacher, Schlemmer.



Well-cut culottes are becoming to women of all ages, and these with their jacket make a gardening uniform that you needn't confine to the garden. The culottes are \$7.50, the jacket \$10.50, the straw hat with adjustable ribbon \$3.50. From Saks-Fifth Avenue. Hardy souls with an early tan will take to shorts and a shirt from the Cotton Shop. The shorts, shirt and matching skirt are \$9.95 and are Sanforized-Shrunk. The linen headband, \$1.25; open-crowned hat, \$2.95; and rubber-soled canvas ghillies, \$2.95 from Best. The garden implements and the Kreme-Skin gloves are from Max Schling.



ANTIQUE MODERN



Here, in Miss Wilfley's library, you see a modern Western background, against which priceless Eastern decoration is at its best. The walls and ceiling are painted beige, and the rug is a shade deeper. The built-in cabinets are of Japanese ash, sand-blasted to give them an interesting texture. Then in this pale setting the green, ivory and gold tones of the early Japanese screen against one wall shine like jewels. In this room Oriental furnishings are in complete harmony with Mr. Frankl's most recently designed pieces.



Miss May Wilfley's bungalow in Beverley Hills, California, is unmistakably modern. Yet many of its charming and—apparently—most contemporary features were inspired by the century-old principles of Japanese design. Paul Frankl, Miss Wilfley's architect-decorator, has given her rare collection of Eastern art a livable, beautiful and entirely appropriate background.

The house itself is set high on a hill, with a sweeping view from its wide windows of the city below and the surrounding hills. Against the white plaster walls is silhouetted the deep mossy green of Japanese dwarf pines.

In the living room—photographs of which appear at the top and bottom of this page—you see again the perfect companionship of Eastern and Western design. The walls, for example, are covered with Japanese grass cloth, put on in a basket-weave pattern, and the ceiling is lacquer red. Here and there, against the blond background of the room, black and red tables strike staccato notes of accent. Yet the low-slung chairs, so right for the room, are entirely modern, upholstered in beige lapin cloth and brown suède. The window seat is covered in natural-colored chenille with a brown herringbone pattern. And the simple window treatment, with its repetition of brown, beige and lacquer red in the striped curtains, has nothing of the East about it.

The ancient Holy Bridge of Nikko has inspired the very twentieth century sun-chaise, on the terrace at the right, upholstered in natural-colored Japanese matting and indigo blue linen. The oil-paper umbrella is dark blue and white.—HARRIET VON SCHMIDT



STUART O'BRIEN



Daphne, one of the Korean hybrids



THESE ARE



The Japanese mountain chrysanthemum



A giant ball chrysanthemum



J. HORACE MCFARLAND

CHRYSANTHEMUMS

by ELIZABETH LAWRENCE

Relationship in the plant kingdom is exceedingly mysterious to those who are not botanists. It is confusing to discover that an onion is a Lily, a Crocus an Iris, a Pansy a Violet.

A Chrysanthemum is a Chrysanthemum, we say to ourselves, but so is Feverfew, and so are Daisies. And further investigation of the genus Chrysanthemum reveals so much, and such interesting material for the garden, that we may find it worth while to consider the merits of the species adapted to our needs. The species differ widely in form and character, and in period of bloom, so that each makes its peculiar contribution.

The name Chrysanthemum, meaning golden flower, comes from the Greek. Members of the genus are typically yellow or white; sometimes red; never blue or purple. Most of them are pungent and many-headed. They have few other characteristics in common (aside from botanical marks) except that they all have composite flowers with disk and ray florets.

The Chrysanthemum that we know as such, the florist's Chrysanthemum, blooming in the fall, is *C. hortorum*. Its remote ancestor, *C. morifolium*, a low, sprawling plant with a multitude of small, pink, Aster-like flowers, is still prized for late bloom in the front of the border and in rock gardens. Bred for centuries in Japan, and later in Europe and America, this unpretentious little Daisy has reached an unbelievable state of magnificence. From *C. morifolium* and the yellow-flowered *C. indicum* all of the spectacular modern forms are derived: the enormous balls of the Japanese types, with florets incurved, or reflexed or delicately curled; the distinct anemone types with tufted centers fringed with long drooping florets; neat, compact pompons; shaggy, Aster-flowered decorative types; tiny buttons; and dainty, frilled singles. There are endless beautiful and fantastic shapes, widely varying in size and color, with petals two-toned, quilled. (Continued on page 64)



The Marguerite is also called the Paris Daisy



THE PINE-WALLED BEDROOM

HOOKEY

IN NEW HAMPSHIRE

On a Tuesday in June, 1929, my cocker spaniel, Bozzy, had one of his sniffy days. He sniffed at windows, he sniffed at the door, and when I let him out he jumped into my old Ford and sniffed toward the north. I thought of a hill in New Hampshire and of how for a little gasoline and a little judicious shirking of household duties, I could exchange the horrid heat of the city for the blessed heat of the country, and the smell of carbon monoxide for the fragrance of clover. I bought the gasoline and neglected my duties, bade the Martha of me scat and the Mary of me hurry, and went to Mason. In that delectable village, half-way down the hill, a little white house stood vacant. It was thirty feet long with two nine-by-six windows on each side of its green door, and a very fat chimney sticking through its roof directly in the middle. Butternut trees surrounded it; Snowberry bushes budded, bloomed and berried all at once on both sides of the path that took a crooked way to the door; and stone walls overgrown with Woodbine and Lilac bushes closed in the yard from the woods behind. A brook ran through the front yard. To the left, a quarter-acre hollow, walled and filled with tin cans, old iron, Nettles and Willows, offered to my eye the promise of a garden. I went inside the house. The (Continued on page 57)



THE LIVING ROOM, RESTORED TO HOSPITALITY



GEORGE H. DAVIS STUDIO

A house and an acre for a hundred and seventy-five dollars—that was the beginning of Hookey, a little white house in Mason, New Hampshire. Dr. and Mrs. Hitchcock found it, bought it and rescued it from oblivion. Paint, plaster and country auctions helped—and the dining room, above, is proof of their success. Pine and maple make a mellow background for blue china and burnt orange curtains. The candelabrum is a swift—a reel our grandmothers used to wind yarn.

FLOWERY FACTS

There are really only nine kinds of flowers in the world, but the scientific names of them are too hideous to mention in reference to objects of such exquisite charm.

However, flowers are not always as calm, cool and collected as they appear to be. For example, the temperature of most flowers goes up while they are budding. And it has been demonstrated that the Narcissus, Nasturtium, and Dandelion get particularly feverish at other times as well. Also, horticulturists at Purdue University have been able to change the leisurely growth habits of Asters and Dahlias at will. They have forced them to bloom all year by applying the whip of bright electric lights at night.

The color of a flower can change radically with the environment. For instance, mountain climbers in the Alps have reported that the higher they ascend, the more vivid in color the wildflowers become. The reason for this is that sunlight is so much stronger in the thinner air of lofty altitudes and stimulates the flowers' color-making machinery.

In movie scenes, most of the flowers are artificial because natural flowers cannot long stand the studio's hot lights. On the average film scene, real Orchids will wilt in twenty minutes and Gardenias will turn hideously brown in an hour.

An outstanding example of antipathy to flowers is the attitude of Kemal Pasha, Dictator of Turkey. He never has any flowers in his house, because he thinks they are unlucky. On the other hand, an example of a man who loved flowers so much that he ate them was Henry VIII. This merry monarch doted on candied flowers for dessert, and his favorites were the Violet, the Rose and the Primrose.

The tie between love and flowers has always been a close one. In some sections of Rumania, when a girl reaches the marriageable age, a flower is painted on her home by her father. This advertises her eligibility as a mate to the bachelors of the vicinity. In some sections of Switzerland, a girl's admirer will place a flower pot containing a single Rose on the window sill of her room. If she takes it in, the marriage is arranged at once. If she lets it wither, he puts another Rose on somebody else's window sill.

The Pawnee Indians of Nebraska are another race who think of a flower in connection with love. Even to this day they use the Cardinalflower as one of the chief ingredients in the concoction of their ancient formulas for love charms. (Continued on page 53)

Hostess gifts: 1. A portfolio of flower arrangements. 2. Two pounds of tea in a china caddy. Both from Yamanaka. 3. Natural straw mats with red borders, from Hammacher Schlemmer. 4. A red leather cigarette box, a nest of leather-covered ashtrays, a lighter and matchbox. Rena Rosenthal. 5. Raffia-covered bowl for shrimps or sausages. Toothpicks stick out at each side. Saks-Fifth Avenue. 6. Natural-colored tray, table mat and coasters, bound in green leather-like fabric. Pitt Petri. 7. A condiment tray of wood, complete with condiments. Alice Marks. 8. Jars of preserves or cheese: and 9, a pottery bowl with a lid, filled with individual jars of jam. Macy. 10. The double tray folds up when not in use. Hammacher Schlemmer. 11. Miniature chess-board and chessmen. Gerard. 12. Plaid pottery cigarette box. Macy. 13. Individual match boxes of colored felt. Saks-Fifth Avenue. 14. Picnic equipment for four that tucks away into its own wicker basket. Alice Marks. 15. Cocktail napkins. Pitt Petri. 16. Fringed cotton ones. Saks-Fifth Avenue. 17. Wicker bread tray. Alice Marks. 18. Basket for old-fashioned, pennant toothpicks. Saks-Fifth Avenue. The bread-and-butter note is written on Crane paper, in the new and especially smart shade called Rosedust.

To A Hostess —

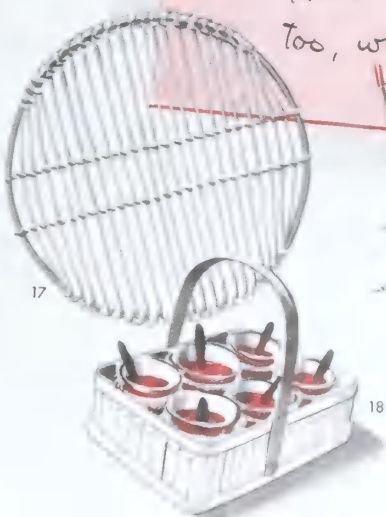
bvh

Monday

Dear Editor —

We had a perfectly marvelous week-end with you and Nick, and we loved every minute of it. Ralph and I agree that you are the perfect hostess.

I remember you said you wanted the name and address of the place where I got the little gift I brought you. Here it is, and some others, too, where you can find some charming



ROBERT M. SCHROYER



Taken from
The Boy's
Book





EMELIE DANIELSON



NORMAN W. GARY



STUART O'BRIEN

COUNTRY DINING ROOMS



COSTAIN

Four rooms, filled with ideas for coolness—color—character. The Mexican room, above, was decorated by Mrs. Allanson Follansbee for her Florida house. Against the adobe-white background of walls, ceiling, chairs and table, brilliantly flowered curtains are a splash of color. Jean-Michel Frank designed the French dining room, at the top of the opposite page, with true Gallic distinction. Chalk-white walls, curtain of white hand-woven cotton, an off-white rug—and a dining table of natural sanded oak. The seats of the camp chairs are of old white leather. Lower left, Ysel uses old French cherry-patterned chintz and an antique rug to make a background for the Jacobean oak table and bamboo benches, upholstered in cherry-colored wool. At the lower right, Paul Frankl cools a room with tones of beige: Cream-colored leather chair seats. Café-au-lait lacquered table top. Chairs, table-legs and blind of natural wood slats.

THE ARCHITECT'S DAUGHTER BUILDS A HOUSE

WHAT WENT BEFORE: Ann and Tom are a young New York couple with a little son. They want a house in the country. Ann's father, a retired architect living in California, tells them how they can get it and pay about the same amount in yearly carrying charges that they are now paying for an apartment. He advises them on choosing an architect and buying a lot, and they are now waiting for the architect to present his preliminary sketches. . . . The three installments of these letters take you, step by step, through the entire adventure of building a house. The concluding installment will appear in August.

PART TWO

by FRAZIER FORMAN PETERS

New York City
May 29, 1936

Father Dear:

Well, we have engaged an architect! Now that he is gone, though, I realized that he hardly said a word. He just listened and looked and asked a few routine questions, without talking very much. I chose him because the houses of his I have seen



are simple and unpretentious. Also, they are without all the fancy trimmings which must cost money.

I started to talk styles to him. I wasn't sure whether we wanted a Colonial house or a Norman one, or what.

He said not to worry about style. That styles had originally been dictated by materials and tools available at the time. Now most materials and all tools are universal, so it is more logical and practical to use them in the way that is most economical and serviceable for the particular problem at hand. The result will be a combination—or very often a new style.

The questions he asked were entirely concerned with our personal life. Twin or double beds? Breakfast in the kitchen or in the dining room? Bar or no bar? Nurse or no nurse? Children? How many? More? Laundry in or out? First floor or second floor bedrooms? Things like that.

I don't know what he got out of it—but he is bringing us sketches in a day or two. I am so excited I can't stand it. I do wish you could be here.

Ann

Sequoia, Cal.
June 4, 1936

My dear Ann:

You would be surprised to know what that architect got out of that first visit. Of course, he had to learn first the obvious things about your life. Those he asked directly. But then he had other even more important questions to settle in his mind which he just absorbed subconsciously by talking to you and Tom. They include such things as these: Do you and Tom dress for dinner? Does Tom sit around in suspenders and shirt sleeves? Do you entertain a great deal?

He probably studied the relative positions of Tom and David in your affections and reached some sort of conclusion regarding the position of any future additions.

All these questions have to be answered because they must all be expressed in your house, both in room arrangement and in decoration, if the house is to be *you*.

An architect naturally has no objection to a man's wearing suspenders in the living room. But it just cannot be done in some living rooms.

Again, breakfast in the kitchen may be all right but it takes a special kitchen.

In fact it is the architect's duty to fit the house to your habits, not to dictate your habits by means of his house. So he listens.

Dad



New York City
June 5, 1936

Father Darling:

Well, here is the plan. Do you like it?

Tom and I like parts of it but we want quite a few things changed.

You see he has followed my suggestion and has stretched the house out along the brook. In the center he has a studio living room acting as a connecting link between two wings. In one of these wings he has four bedrooms and two baths—two upstairs and two down. In the other wing he has the working quarters—the garage, kitchen and dining room, which has to be next to the kitchen, of course.

The bedroom wing, for the moment, is not going to be completed on the second floor. That means David will have to take the small downstairs bedroom and Tom and I the other. This is not a very convenient arrangement when we have guests but we seem to get along all right here so I guess we can manage for a little while longer in our house.

On the other side of the house are the dining room, kitchen and two-car garage, with space overhead for two maids' rooms and bath if we wish to add them later.

Of course what worries me most is the children. We have only one now, and no maid, but some day I do hope to have a maid and another baby or two. When that time comes we could finish the two upstairs rooms and put the maid up there with David and the "futures." I don't really want a maid in our wing, though, and I certainly don't like the idea of her having to go through the living room to get there.

So, you see, I am in a quandary.

Ann

(Continued on page 56)



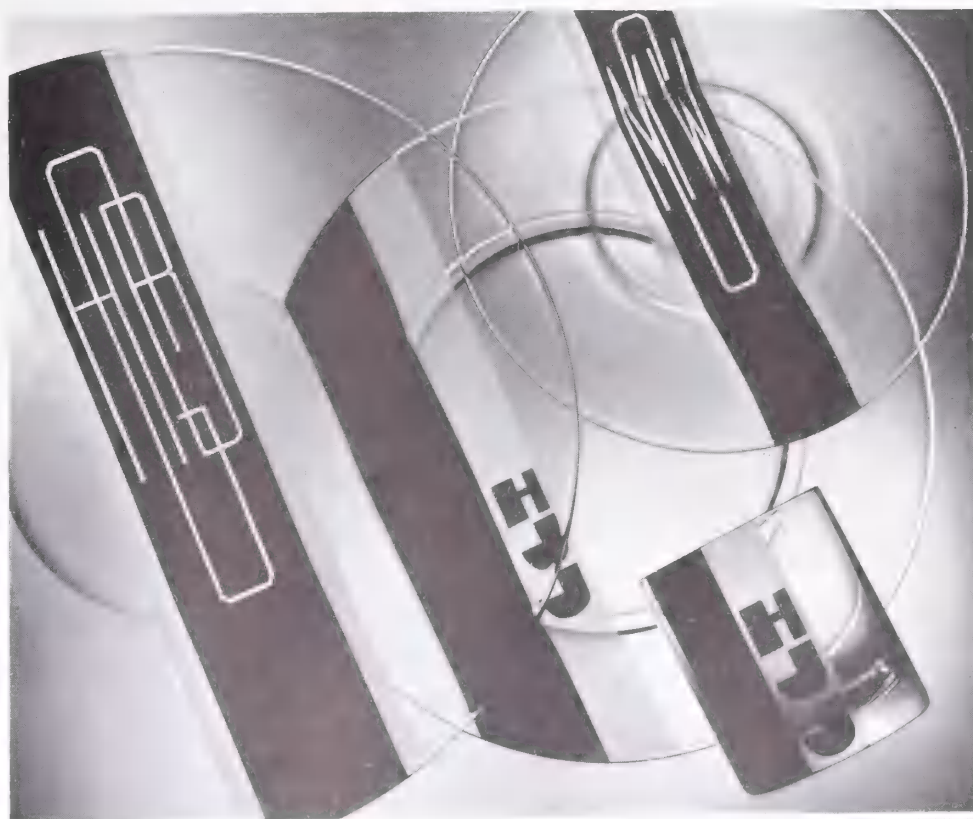
California creates her own designs—and here in this hand-blown glass by Dorothy Thorpe is a perfect example of the dramatic invention of the West Coast. Notice especially the sand-blasted designs, for Miss Thorpe was one of the first to see and develop in modern moods the decorative possibilities of frosted glass.

CRYSTAL

A CALIFORNIA tropical plant twines around the cocktail shaker at the left, on the opposite page—a design that is sand-blasted on crystal with sweep and freedom and tremendous flair. At the bottom of the photograph, sugar cane grows transparently across clear crystal, and repeats itself on the tall glass above the plate. At the right of it, the exotic blossom of the night-blooming cereus decorates another plate. All these are from Gump's, Honolulu. At the very top of the photograph are a plate and glasses with frosty, deep-cut stripes, strong and simple in feeling. From Bullock's-Wilshire in Los Angeles. In the lower corner is a plate with a monogram on a sand-blasted panel. This one comes from Gump's in San Francisco.

FROM OUT OF THE WEST

MONOGRAMMING at its smartest—in the photograph directly below. Here the letters are clearly cut in a band of silver that runs boldly across the plate. These same plates may be made with bands of any other color; and Miss Thorpe has even designed linen of the same distinction to be used with them. The plates monogrammed HBG and MWC are from Black, Starr and Frost-Gorham, New York City. The plate and glass marked HJJ are from Bullock's-Wilshire, Los Angeles. The water-green glasses and plates, at the right, are the only one of Miss Thorpe's designs on these pages to use color. These are the perfect glassware for many country houses. They are to be found at Neiman-Marcus Company, Dallas, Texas.



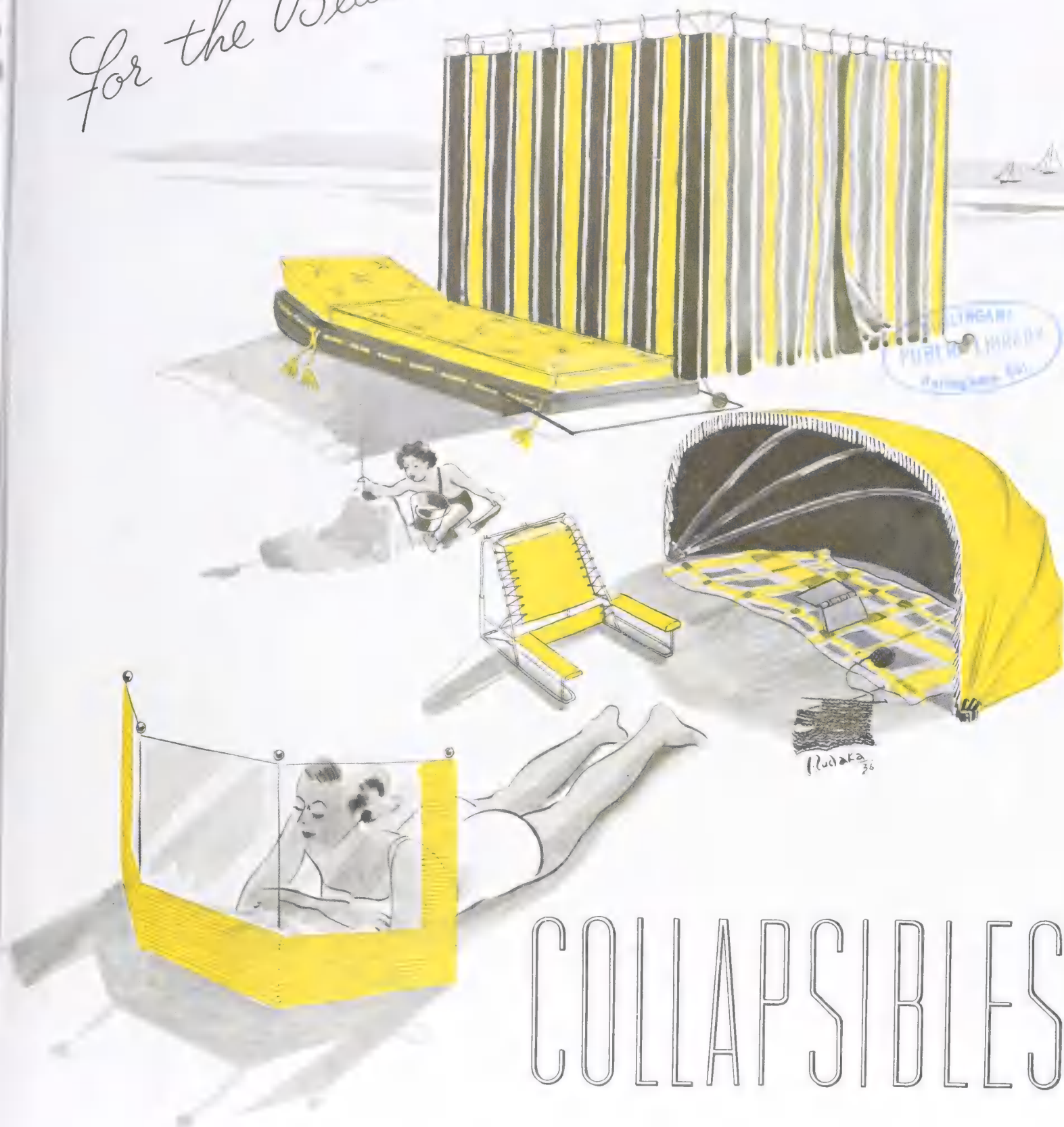
EMELIE DANIELSON



For the Lawn

Out-of-doors—that's where you'll spend the summer. And you'll need plenty of things like these that you can fold up, roll up, take apart or move about. If you want shade, you'll succumb at once to the awning, above. It tips to cast a wide shadow and rolls easily on rubber wheels. This is perfect for outdoor dining on terraces or lawns. From the Mayhew Shop. The relaxed reader under it can take up his bed and walk, for the string hammock is slung on a metal frame made by Hibbard that comes apart when you want to pack it away. From Abercrombie and Fitch. A deck chair is as necessary to a successful summer as sunshine is. This one is adjustable via the foot-bar and (folded, as you can see it) is light as a feather. Arden Studios.

For the Beach



COLLAPSIBLES

If you want sun, the sunbath house, at the top of the page, has canvas walls hung from a collapsible metal frame. The opening closes modestly with a zipper. Abercrombie and Fitch. The sand-sled beside it is on a wooden frame, with a headpiece that can be raised and lowered easily. Arden Studios. For protection from high wind or hot sun, the dug-out is a joy. It folds up flat, like an old-fashioned buggy-top. From Abercrombie and Fitch. The metal and canvas beach rest can be adjusted comfortably to any angle, and makes life on the beach better than ever. You can carry it as easily as you can adjust it. Lewis and Conger. The cellophane screen, stuck in the sand, keeps off stiff breezes and miraculously lets in violet rays. From Abercrombie and Fitch.

Plants for Fragrance

by HELEN M. FOX



SILVIA SAUNDERS



ROSEMARY DANIEL

Spring is the time for delicious garden smells. They begin with the Snowdrops and are followed in steady procession by the fragrance of the Narcissus, Violets, Hyacinths, Apple blossoms, the sweet-scented Tulips, the Magnolias and Lilacs, to mention only a few. June brings the Roses, Peonies, Iris, the spicily scented Carnations, the shrub, *Philadelphus*, smelling of Orange blossoms, and the tree, the Honey Locust, the nectar of which sends the bees into an ecstasy.

In July and August, when heat has exhausted the gardener, he needs fragrance more than ever to stimulate and refresh him and at this time, ironically enough, he usually fills his beds with warmly colored and scentless Zinnias, Dahlias, Gladiolus and Cannas. Yet there is a long list of summer-blooming fragrant flowers.

If the gardener's stay is not to be a long one he can grow fragrant annuals. To commence at the beginning of the catalogue, Sweet Alyssum (*Alyssum maritimum*) is sweet-scented. The variety Lilac Queen is unusual and grows more purple as the season advances. It makes a lovely ground cover under Roses and an attractive border to other plants. The Calendula is another annual with a pleasant flower scent. The new ones are showy and effective but the old-time *Calendula officinalis* is handsome. It, too,



improves as the season advances and is at its best in September and October. In olden days the petals were used to color butter. Stocks have been popular for centuries and have the spicy scent characteristic of all their family, the Mustards or Cruciferae. The night-scented Stock, *Mathiola incana*, was called Gillyflower by the herbalists and poets. *Mathiola bicornis* or Evening Stock is particularly fragrant at night, having a peppery smell with something of burnt almonds in it. In an Arizona garden, on a brilliant moonlight night in February, the Stocks along the walk smelled so strongly that they seemed to waft their perfume out into the surrounding desert.

The Nicotianas are fragrant annuals which likewise smell stronger at night than in the daytime. *Nicotiana affinis* has tubular drooping flowers. There are many varieties advertised in the English and French catalogues.

Some years ago, in Paris, I remember watching the gardener in his long blue smock set out Nicotianas in the Luxembourg Gardens. They ranged in color from palest tobacco pink to wine red. After they were all planted the gardener margined them with Begonias having dark red leaves. In another French garden, a wide path was inclosed by Magnolias clipped into standards and under them ran a three-foot (Continued on page 70)



CLEMATIS



CLETHRA ALNIFOLIA

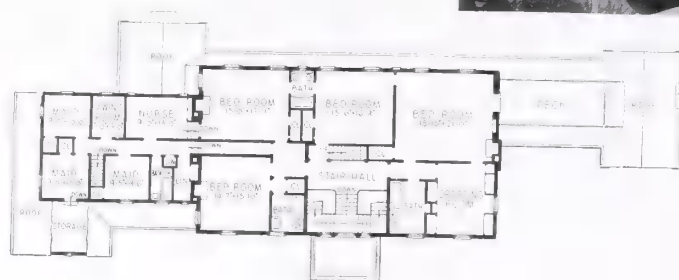


LILIUM TESTACEUM

WALTER BEEBE WILDER

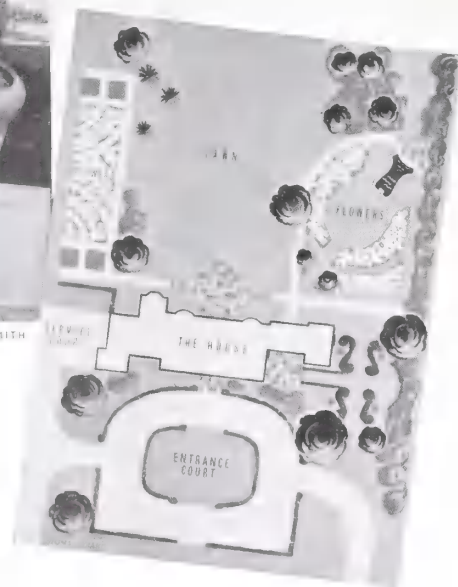


EASTHAMPTON near the tip of Long Island has many old houses which show how well the early craftsmen designed and built. In planning her own house, Mrs. George Roberts and her architect, Aymar Embury II, turned mostly to these places for inspiration. They followed the low, rambling type of design, and included the touches of classicism which frequently crop up in old Long Island houses. The entrance front appears just above with a Palladian window and classic pediment. The central photograph shows the garden side with broad curving beds below a terrace leading to a lyre-shaped pool. These beds are a profusion of bloom in midsummer, and opposite them (as shown in the plot plan) is a patterned cutting garden. All the landscaping was planned by Mary Deputy Lamson and the late Ruth Dean. Details at the top of the opposite page show the dining and breakfast rooms in the upper picture, the sun porch and guest house in the other. The architect contrived a pleasing contrast to the shingled exterior by using flush boarding on the gable ends of the guest house and classic pilasters to take the place of the more usual corner boards.





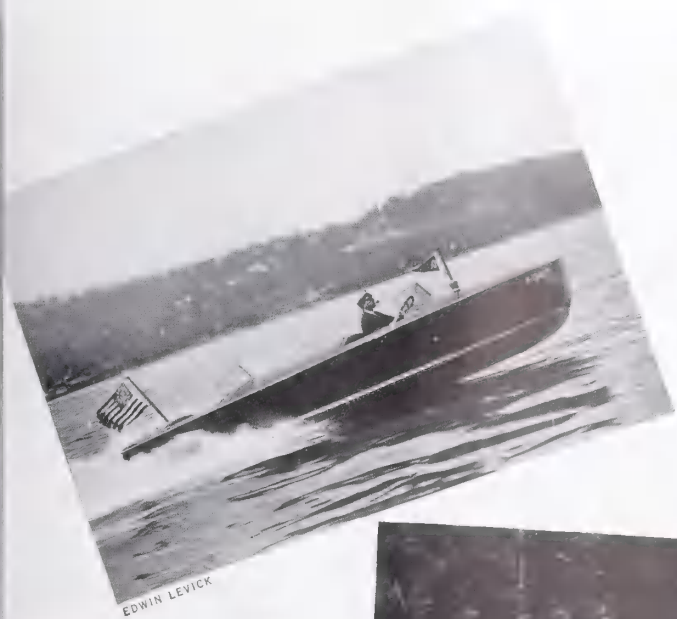
RICHARD AVERILL SMITH



The terrace on the garden side of the house is inclosed by a gracefully proportioned wood balustrade and overlooks a broad lawn. Here you see the relation of the two wings of which details appear above. The landscape architects planned the grounds for spaciousness

by EVERETT B. MORRIS





EDWIN LEVICK



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EVINRUDE PHOTO

The Dodge Watercar, upper left, will take you around the lake in a hurry. So will the Evinrude outboard motor on the craft at the left. The small sailboats are all typical of the racing boats which make a feature of life near any yacht club. Just above is the Pirate class in action; the boat below is called a Wee Scot; and at the bottom of the page is a Comet class boat.

for holiday sailors

If your holiday plans involve temporary domicile on the shores of a lake, the banks of a river, or beside a sheltered arm of the sea, you will want a boat. In some places you will be entirely lost without one. The nature of your surroundings, that is, their adaptability to various forms of boating, will in a large measure determine the sort of craft you buy, borrow or rent. Your preference for wind, oars, paddles or gasoline as motive power will enter into the situation. So, to a lesser extent, will the size of your purse, although it is surprising how little you have to spend for a good small boat these days.

You can buy a 12-foot, flat-bottomed skiff for \$50, perhaps less in some localities; an 18-foot, modern sailboat that will carry four or five persons, for under \$600; a 16-foot utility launch that can do 26 miles an hour with the whole family aboard, for \$800. There is an astonishingly wide range of all types of marine conveyances available on the market for the water-minded vacationist. They are built to meet every need and priced to fit the limitations of almost any pocketbook. You cannot help but find something that suits your desires at pretty much the price you want to pay.

You can get a complete outboard unit, boat and motor, for less than \$150; a 14-foot, (Continued on page 53)



MORRIS ROSENFELD

GARDENS OF LEAST RESISTANCE

Midsummer, in most parts of the country, is a time of drought and plant pestilence. Roses get patchy, Phlox mildews, Delphinium blights, Lilies yellow, and they all droop in dejection unless frequent and copious drinks are offered. You are entering the summer doldrums, wearied with heat, blown amid storms, pestered by bugs, discouraged because bloom is scarce. You long for plants which fit every situation cheerfully, converting dismal outlooks into acceptable conditions. There are such—plenty of them—and the gardener who wishes peaceful days in July and August will use them generously. The perennials are all amenable to late summer and fall planting, and the annuals may be put down in the note book for another season.

Start with a basic scheme or groundwork, and employ many gray-foliaged plants, for almost without exception they enjoy heat and dryness, both of soil and weather, and turn an arid spot into something un-failingly pleasant to look at. Besides, bugs pass them by. For low edges or trailing fingers reaching into higher growths, choose Santolina, pale coral branches of gray; *Veronica incana*, the Speedwell, with neat and prissy leaves; *Cerastium*, nice even after the white flowers have gone; woolly Thyme, *T. lanuginosus*, a horticultural kitten in soft cuddling; misty *Nepeta* and the three *Artemisias*, *A. stelleriana*, white velvet streamers sometimes called Dusty Miller (along with a dozen others), *A. glacialis* and *A. frigida*, mats of

silver fluff. Contrary to a dubious reputation I have found these last two quite hardy if they are not subjected to any winter covering that would smother them in a damp embrace.

Still, for the front of the border thick-napped, plushy *Salvia argentea* is practical. Only the flower stalk springs up several feet, and as that comes in June it soon disappears and leaves the foliage clump to carry on in loveliness the rest of the season. For taller accents use *Artemisia Silver King* of pure sheen and airy form. Put it among the Peonies, the Delphinium, the Foxgloves. It will hide a multitude of wilted and withered stems and leaves, and in the hottest day possess the refreshing look of perfect contentment.

From silver to blue is a nice transition, and "mid-summer blues" when applied to plants means satisfaction and freedom from worry. Those which flower at that time are calm, placid things of few requirements but unimpeachable good looks. *Adenophora*—no common name—is a relative of the Campanulas, and grows into a bushy, compact mass two feet high, with spikes of azure flowers on slender stems from July into September, nodding with the faintest breath of any breeze that may pass by. The foliage is a persistent, fresh-looking light green, and the favorite location a sandy, rather poor soil.

Of its Bellflower cousins, the Peach-leaved Campanula, *C. persicifolia*, is a blue or white wraith not minding heat or drought but insistent on plenty of food within easy reach. Liquid manure once in two weeks is easily applied without much exertion, a task worth while in this instance, for the more Peach-leaved is fed, the prettier she becomes, yet never loses the deceptive illusion of extreme delicacy. She is sturdy and wiry, never droops, and is a lovely matron, as her offshoots are numerous, and when taken from the plant quickly establish themselves in homes of their own. (I always think plants respond better if they are spoken of with definite pronouns—he didn't do well so I moved him, she disliked her neighbors and sulked.) Other self-supporting blues are *Veronica longifolia subsessilis*, tall tassels of bloom, and the most dependable one of the Monkshoods, (Continued on page 71)

PLANTS THAT SUCCEED WITH MINIMUM CARE

PLANT IN THE SUN: *Gray-foliaged types*: Santolina, Lavender Cotton; *Veronica incana*, Speedwell; *Cerastium*, Snow-in-Summer; *Thymus lanuginosus*, Woolly Thyme; *Nepeta mussini*; *Artemisia stelleriana*, Old Woman or Dusty Miller; *Artemisia glacialis*; *Artemisia frigida*; *Stachys lanata*, Woundwort; *Artemisia Silver King*. *Blue-flowered types*: *Adenophora*; *Campanula persicifolia*, Peach-leaved Bellflower; *Veronica longifolia subsessilis*, Japanese Speedwell; *Aconitum napellus*, Monkshood; pots of *Plumbago capensis*. *Red-flowered types*: *Heuchera*, Pluie de Feu, Coralbells; *Geranium S. A. Nutt*; *Cuphea*, Cigarplant. *Orange-flowered types*: *Lilium tigrinum*, Tiger Lily; *Asclepias tuberosa*, Butterfly Weed. *White-flowered type*: *Gaura*.

PLANT IN THE SHADE: *White-flowered types*: *Cimicifuga*, Bugbane; *Thalictrum*, Rue; *Artemisia lactiflora*, Hawthorn-Scented Mugwort; *Eupatorium*, Thoroughwort; *Astilbe White Gloria*; *Funkia subcordata*, Plantain Lily. *Lilac-flowered types*: *Funkia glauca* or *sieboldiana*, Plantain Lily.

GROWING PERENNIALS FROM SEED

Why does the idea persist that July and August are the proper months in which to sow perennials? Probably this practice came from England where the summers are moist and cool; perhaps it is an inheritance from the days when there were no seed stores, when every gardener saved seed from his own plants and found that it germinated better if it were sown as soon as it was ripe. At any rate, in the eastern United States July and August are the worst months of the year in which to start perennials from seed.

In the first place, these are the months of long, hot dry spells, the most trying conditions for the germination of seeds, and especially for those of hardy plants which can stand any amount of cold better than very hot weather. In the spring all the conditions are favorable; the air is moist and still cool, the earth is damp, while the sun is becoming stronger and provides just enough heat and not too much. Look around in late April and early May and see the little plants that are springing up from seeds that have lain in the ground

all winter. It is Nature's time for starting the next generation of plants, and Nature is a reliable guide.

In the next place, it is important to sow fresh seed. Most perennials bloom in May and June and ripen their seeds in July. This seed does not come on the market until the following autumn, and very late in the autumn if it comes from abroad. By the time you sow it next spring it is nearly a year old, and with a great many perennials a year is the limit of the time for which the seed can be kept and still give good germination. Sowing from April 15 to May 15 will give you the highest percentage of germination; the next best time is May 15 to June 15.

With many of the more difficult seeds, such as some of the Alpine rock plants, which do not come within the scope of this article, by far the best germination will come from winter sowing.

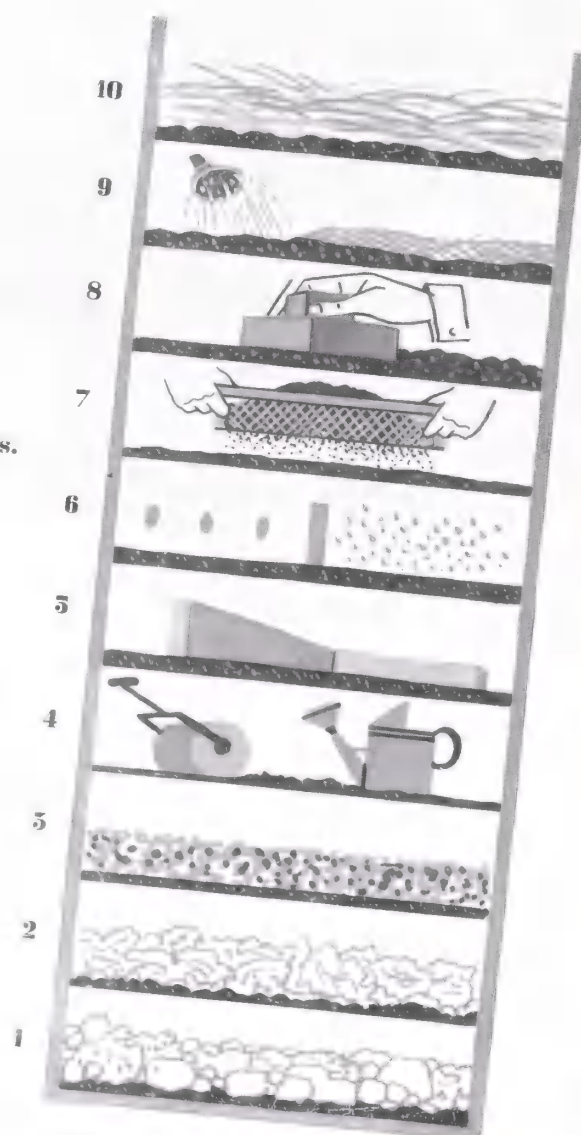
STORAGE OF SEEDS. Proper storage is an important factor in preserving the (Continued on page 68)

TEN STEPS IN PREPARING A SEED BED

Reading from bottom to top

10. Cover with three or four inches of straw as protection.
9. Water through a piece of burlap so spray will not be harsh.
8. Firm the bed, pressing down hard to pack soil around the seeds.
7. Cover evenly with a thin layer of finely sifted compost.
6. Wait twenty-four hours. Then sow seeds in rows or broadcast.
5. Put in laths to mark off the boundary of each kind of seed.
4. Make the bed level, firm it well, and water thoroughly.
3. Put the frame in place and fill with four or five inches of compost.
2. Lay sphagnum moss or half rotted leaves over this foundation.
1. Put four inches of cinders or small stones on the bottom.

by AMY HORE



JULY

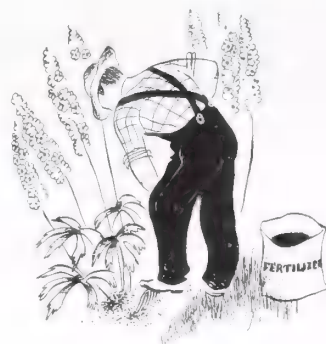
BULBS. Neglect of after-flowering treatment is responsible for the disappearance of hundreds of bulbs from gardens. First, all varieties must be let alone until the foliage ripens, becomes yellow and dies, which in the moderate and transition zones occurs around July first. Then the treatment varies with the type of bulb. The small ones like Crocus, Scillas, Snowdrops are left alone, unless they are overcrowded and produce bloom sparsely. If so, lift at this time, separate the bulbs carefully, store in shade under cover for a few days, when they may be cleaned and put away in a dry cool place until time for replanting in the fall. This is the procedure for all types of this material. Lift Hyacinths and early Tulips yearly; late Tulips will produce flowers for two or three years without disturbing them. Daffodils are best left alone unless crowded, four or five years in the usual varieties, two or three for the vigorous ones that exhaust their site more quickly. If it is found on lifting that a Tulip bulb has split into three or more smaller bulbs, these can be divided and replanted as separate bulbs.



SOIL TESTING. It is beginning to be an understood fact that in order to garden intelligently, there must be specific knowledge concerning the chemical make-up of the ground to be cultivated. The safest way to obtain this information is to send a sample to the State Experimental Station, which is always ready to answer gardening questions. Take the sample of earth from various parts of the borders or beds, mixing it thoroughly. It should be dry, wrapped first in wax paper, then heavy paper for mailing, always inclosing a written statement giving name and location. About a pound is sufficient, and a well-cleaned trowel should be used for collection in order to avoid any contamination. For members of the American Rose Society, Harry L. Daunoy, 26 Farnham Place, New Orleans, will test the soil sent him in the light of specific Rose requirements for a fee of \$2. The name of your local station will be sent on request.

SCRAP

FAILURE OF BLOOM. There is no one panacea for a condition that annuls the very reason for plant presence in the shrub or herbaceous border. With shrubs or woody plants it is sometimes wrong methods of pruning (consult "The Practical Gardener" for March, page 57), but often a general principle is involved dealing with a lack of balance between those elements in the soil which cause twig and leaf growth, and those which stimulate flower bud formation. If there is too much nitrogen caused by using an excess of nitrate of soda or other nitrogenous fertilizer, there will be a tendency of the plant to produce leafage at the expense of flowers. To equalize such a condition more phosphorus and potash is added to the soil. Add phosphorus by the use of superphosphate, 2 ounces to the square yard, or 6 ounces of bone flour. Add potash with wood ashes or 2 ounces of muriate of potash dug in over one square yard, hosing it all well into the ground. Another method is to keep the nitrogen from going into the plant, by cutting off some of the large roots. This often works excellently with Cosmos. Cut the spade into the soil near the row or clump. Or some of the nitrogen is thrown away by pinching off half of the fresh watery shoots before the new leaves fully unfold. In any of these cases withhold all fertilizers other than the correctives for the remainder of the season. Sometimes the earth is so rich that vitality all goes to lush foliage, Nasturtiums being an example. In such case add sand to the area. Further details are given in a timely folder published by the Bay State Nurseries, Framingham, Mass., called "Garden Service Bulletin."



BOOK

WEEDS. One of the great values of any kind of ground cover, even the very humblest ones, is that Nature hates bare ground and if nothing is there she will send weeds to cover the earth. Aside from early, continuous and vigorous cultivation nothing will keep a border in such a state of weedlessness as to have the soil completely covered with a permitted and chosen growth. Where something rank gains a footing cut off the top, pierce the root with the handy ice pick, and insert several drops of gasoline. This for Dock, Dandelion, Rag Weed, Thistle and the like. For weeds in a gravel path, brine from the ice cream freezer will help, or coarse dry salt sprinkled on. Or a cheap weed killer is a pint of creosote mixed with a gallon of hot water. Sprinkle the liquid over the paths twice a year.



PLANTING TABLE. In order to keep the garden to the high state of perfection always desired but seldom attained, planting is a process recurrent throughout the season. For fall bloom of annuals, those of spring cannot be depended upon in full vigor, but should be supplemented with sowing this month. The following table gives an idea of cause and effect:

Calendulas planted July 1 will bloom September 1. Rudbeckia the same.

Balsam seed planted out in beds July 1 will bloom about September 14. Get Salmon Prince, Light Yellow and White Perfection.

Verbenas planted July 1 will bloom September 1, or July 6 on September 16. Candytuft the same.

Gladiolus planted July 2 will flower from and after September 10. For fall beds plant about July 15. Marigolds and Calendulas flower around September 5. Zinnias put in on July 3 should bloom August 27—fine for a fall crop.

These dates are merely approximate!



NEW BOOKS.

"Gardens and Gardening, 1936." Includes articles by Symons-Jeune; D. B. Crane; Clarence Fowler; Clarence Elliott. Studio Publications. Cloth, \$4.50; paper, \$3.50.

"Green Grows the Garden," by Margery Bianco. The Macmillan Co., \$1.50.

"The Complete Book of Gardening." A compilation under one heading of the series of practical little booklets published during the year by Doubleday Doran Co. \$2.35. It includes also the last two published, which may also be bought separately: "How to Grow Vegetables and Berries," by Kruhm, \$1, and "Lilies in the Garden," by Quint, \$1.

"Flower Folk," by Anne Guthrie Bicknell. It is a most delightful book for children. G. P. Putnam's Sons, \$2.50.



CUTTING BACK. This is a process which has nothing to do with pruning. A plant is pruned to shape it and guide its growth. It is cut back to conserve plant strength and get more bloom this season or next. Unless seed is to be saved, let no blossom wither on the stem. Cut it as soon as the edges of the petals begin to curl, for the process of seed forming takes vitality the moment it starts. A saying puts it: "One seed pod equals twelve blooms." Climbing Roses should have all old bloom stems cut off as soon as the flowering season is over, because this type flowers only on new wood. Cut to within a few inches of the ground the canes of such plants as purple Coneflower, Physostegia, Helenium, Boltonia, as soon as they are through blooming, so that all the plant's root strength can go into the new top for winter protection. Cut back perennial Phloxes as soon as they show signs of seeding, leaving only the first few leaf joints above ground. This will prevent reversion to magenta.

GROUND COVERS. For an absolutely flat material to take the place of grass Vinca is the most reliable for all situations. The new European form, Bowles Variety, has larger foliage and bloom than the usual type. But where it is a question of filling over spaces with low creeping shrubs and mats a few inches high, try some of the following for a change. A low bush is Yellow Root, *Xanthorrhiza*, which spreads by suckers, has nice bronze green foliage and persists in shade. *Hypericum buckleyi* makes a close mat of dull green with bronzy-purple shadows, hardy from Zone 4 southward. *Mahonia aquifolia* is Oregon Grape, two feet high with leaves of Holly form but with a pebbly surface; *Mahonia repens* is only twelve inches, has a spiny-edged leaf with blueish tints. Creeping Barberry it is called, and is one of the hardiest of the family. *Pachystima* is a valuable ground cover, growing in close mats of small leaves which turn bronze with frost. Bearberry, *Arctostaphylos uva-ursi*, is for sandy sunny spots, good at the seashore; Cowberry, also called Mountain Cranberry (*Vaccinium vitis-idaea minus*) is a dwarf evergreen mat-forming plant found wild from New England to Alaska.



NEW AMERICAN

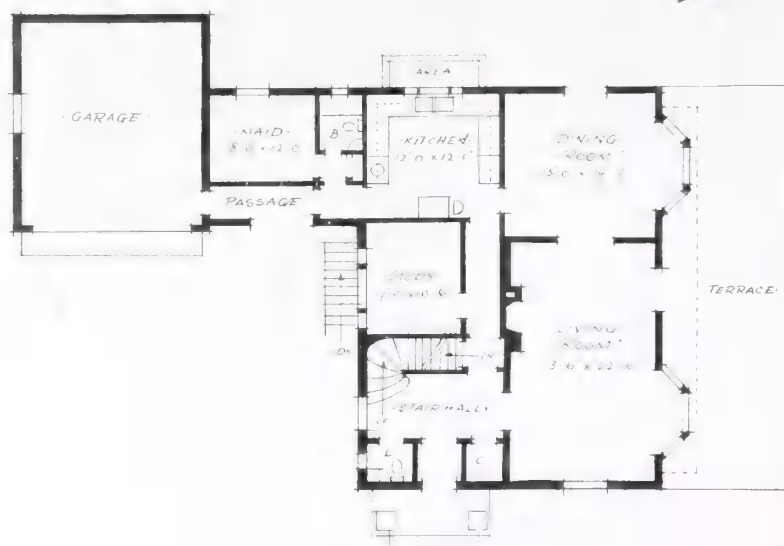
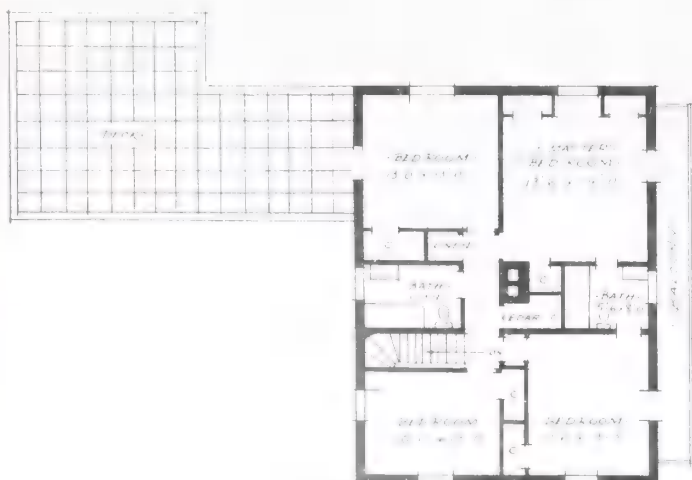


Most of the houses built today are white. This one is the warm red of Virginia Colonial brick. It is Regency in general pattern, though no exact copy of the style. There is a sun deck, which no Regency house ever boasted, and there is a two-car garage which the Regent would not have needed for all his gallant broughams. But there is still the pleasant flavor of sophistication which was the hallmark of this early nineteenth century style. And—in this house there is every convenience, every refinement of construction that modern ingenuity and science have devised.

The house was designed by Wallace Walton Heath, New York architect, to suit a family of four. It isn't a large house and it isn't a small one. In between, you'd say, and in between in cost. The cubic content is 30,000 feet which, figured at forty cents a cubic foot, brings the expense of construction and complete equipment to about \$12,000. If you've an income of a little over \$5,000 and about \$3,000 in the bank you could afford to build it, the budgeteers say.

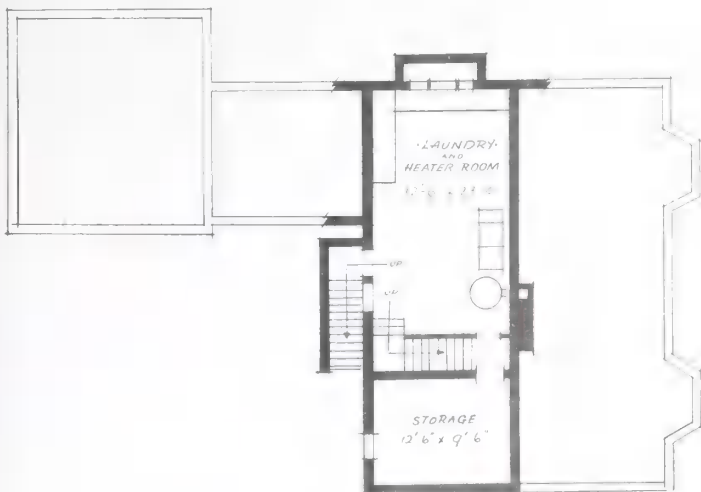
For your \$12,000 you get a good deal of house and a plan which has expertly utilized every cubic foot of space for your comfort. In this case, the plan came first, which is today's practice with all successful houses. A name has been coined to describe these planned-in-advance houses—"New American." It does not refer to the style, for they may be almost anything from Colonial to Modern. New American designates a house in which the needs of the occupants have been considered first and a plan worked out to fit them. After that the architect considers what type of exterior shell he can wrap around this compact arrangement of rooms.

Standing before the house you see a structure of rich, red brick—vener, not solid masonry—with white trim. There is a pleasant (*Continued on page 58*)



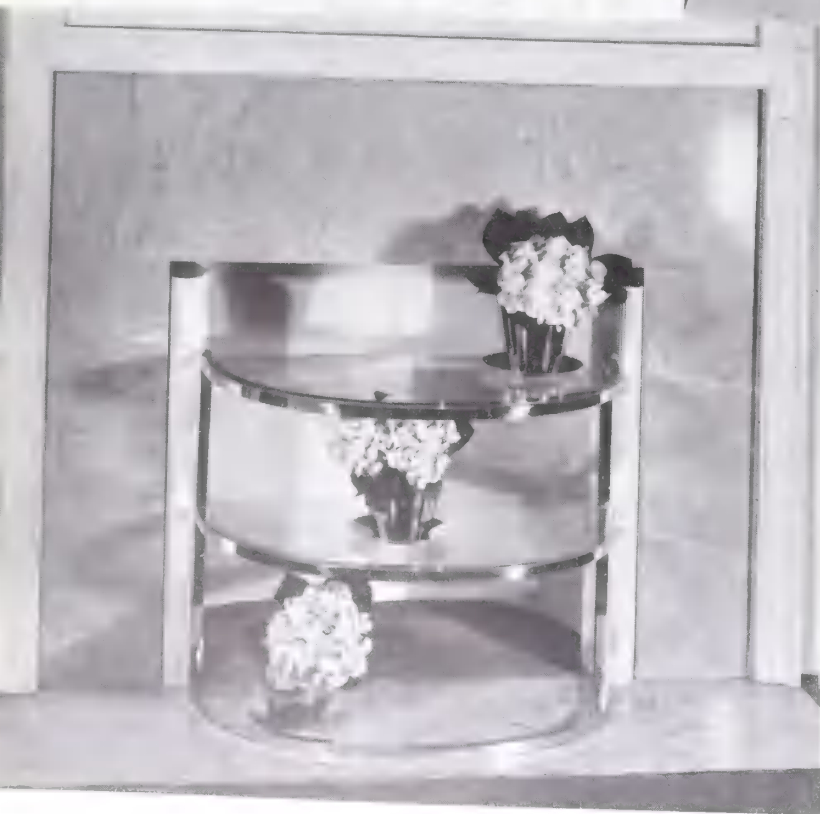


DERIVED FROM REGENCY, EQUIPPED WITH EVERY MODERN CONVENIENCE



You might build it in the open country or set it close to the left boundary of a broad suburban lot. The façade, from the edge of the 5'6" wall which surrounds the garage court to the balcony on the other side, measures 68'. It is planned to face the west with southern exposure for the lawn area and gardens on the right. Frame construction is used with brick veneer—a warm red brick which provides the mellow patina of old houses. The plan came first in developing this house. The architect sought to provide a comfortable, spacious interior for a family of four before he considered the exterior shell which his house would show to the street. Every convenience which science has developed is here. It is equipped with an oil furnace and complete air conditioning. Thorough insulation is specified, and the termite menace has been met in advance. The house contains about 30,000 cubic feet. A good construction estimate would be \$12,000, including the architect's fee, but without the cost of the lot,

HEARTHS *and* FLOWERS



Heat has left your hearth, so replace winter fires with summer flowers. For instance, try four clear crystal bubble vases, like the ones above, and fill them with the glossy green leaves of Chinese lilies. Instantly your fireplace becomes a focal point of coolness and beauty.

Or handle it another way—like the fireplace at the left. First close the opening with white corrugated paper, rolled back like a screen. Against this background set the three-tiered table of glass and copper. And on each tier put a little brass flower pot, filled with hydrangeas. The table and the flower pots are all from Rena Rosenthal.

On the opposite page is a summer fireplace that is a compliment to the season. A pleated fan of white glazed paper is as fresh as a starched skirt. On the mantelpiece is a double shelf made of white wire, gaily edged with wire scallops, and holding three white flower-pots, filled with plants. The shelf is from Olivette Falls. The simplicity of this arrangement makes it especially effective for fireplaces that may perhaps be used occasionally on cool evenings or damp days.

These are only three warm-weather fireplaces. Your own ingenuity will suggest other ways to make your mantels part of summer—and shops will help you. In Macy's Corner Shop, for instance, is a wrought iron stand for pots of ivy. The stand is rectangular, to fit the outline of the fireplace opening, which the ivy fills in.



In summer, unused fireplaces have a way of looking out upon their rooms with a blank, abandoned and defeated air. But you needn't abandon them. Make them a part of your rooms again—with flowers.

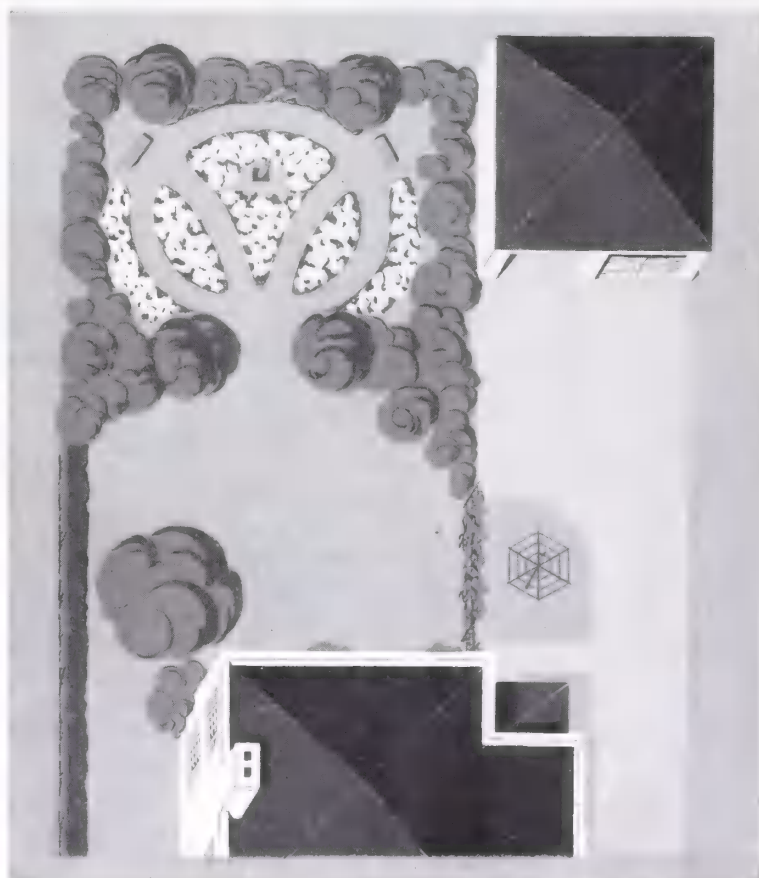
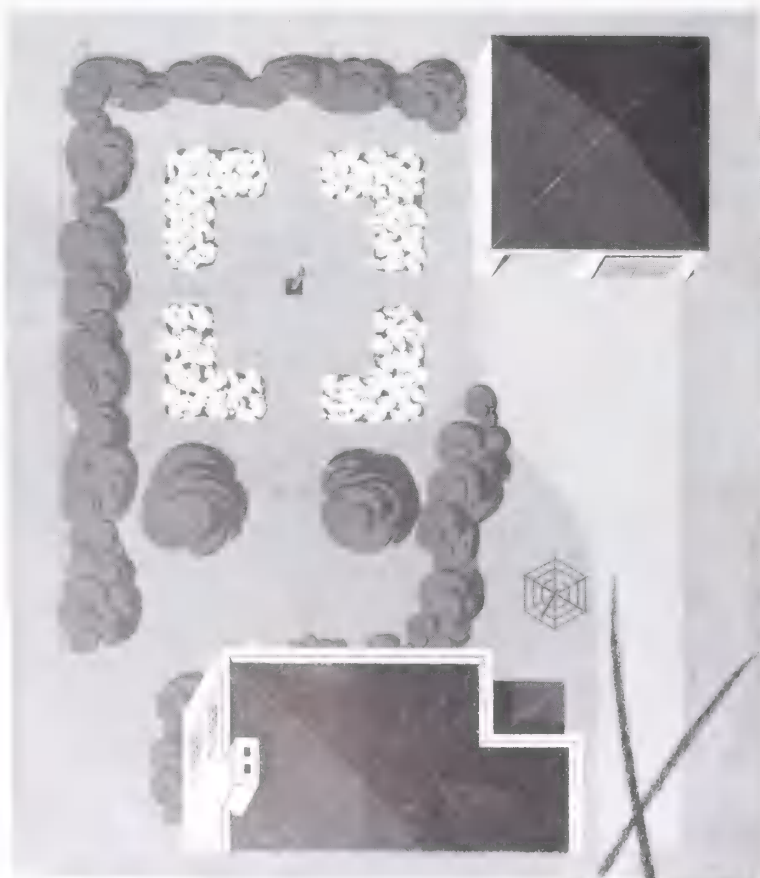
Beauty treatments for backyards

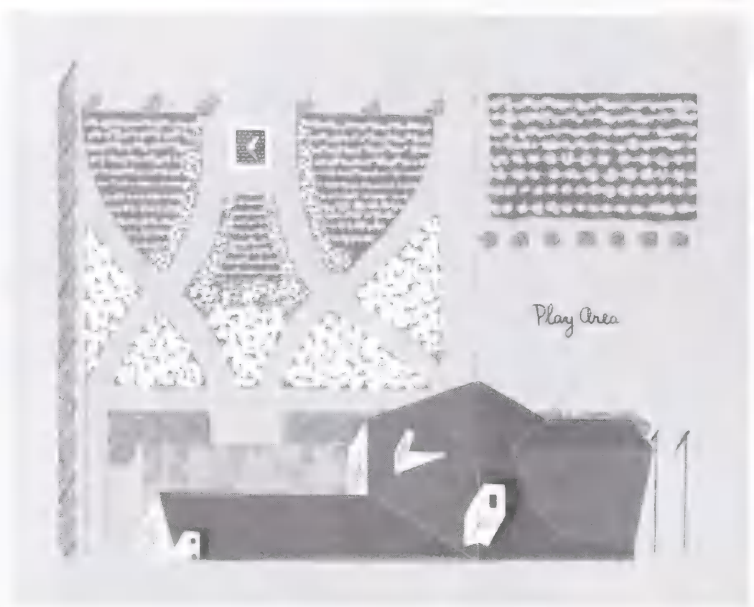
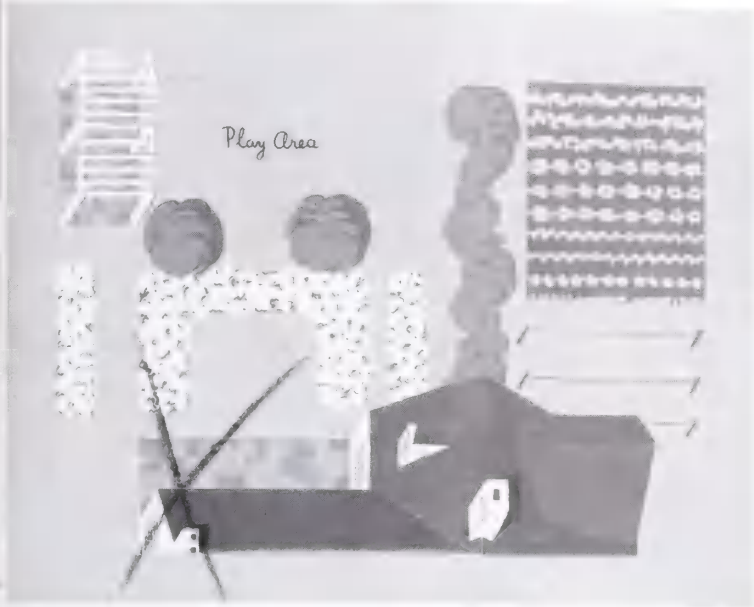
There is not much space in a backyard. But you can make it *seem* like a great deal more by a wise arrangement of lawn, garden areas and borders. Three of the drawings on these two pages (we have marked them with an X) show backyards laid out to poor advantage. Beside each is a rearrangement of the same elements designed to increase the apparent size of the property. Mary Deputy Lamson, landscape architect, performed the transformations. In each she has kept the essentials. There is the same number of flowers, of vegetables, of fruit trees. But by opening up vistas, by moving shrub borders, but using light materials in place of heavy ones, she has made all these properties *seem* larger without sacrificing anything the owners wanted to keep. And certainly her skillful rearrangement of units has made the backyards more attractive.

More room in the same space

CRITICISM: The owner desires lawn, flower garden, fruit trees and privacy, but he has sacrificed space and proportion to get them. The garage court is cramped at the upper end; the shrub border near the house takes up too much space. The arrangement of flowers is uninspired. The axis is on the width of the lot, decreasing its apparent size. Full-sized fruit trees take up too much room. Lawn area is small.

CORRECTION: Lawn and garden areas are redesigned to enlarge the apparent size of the lawn without cutting down actual flower space. Flowers restricted to a small garden with the sun dial still the focal point. Dwarf fruit trees substituted for large ones. Shrub borders make a setting for the flower garden, but are replaced by a hedge in the lawn area to increase space. Grape trellis screens the clothes yard.





CRITICISM: The owner wishes play space for children, vegetables and flowers with little or no lawn. But the areas are arranged without proper relation and cut up the lot into small sections. The arbor should be omitted entirely since on so shallow a lot it gives a sense of crowding. The square flower area with two trees at the back gives the lot a sense of being sharply foreshortened and restricted in space.

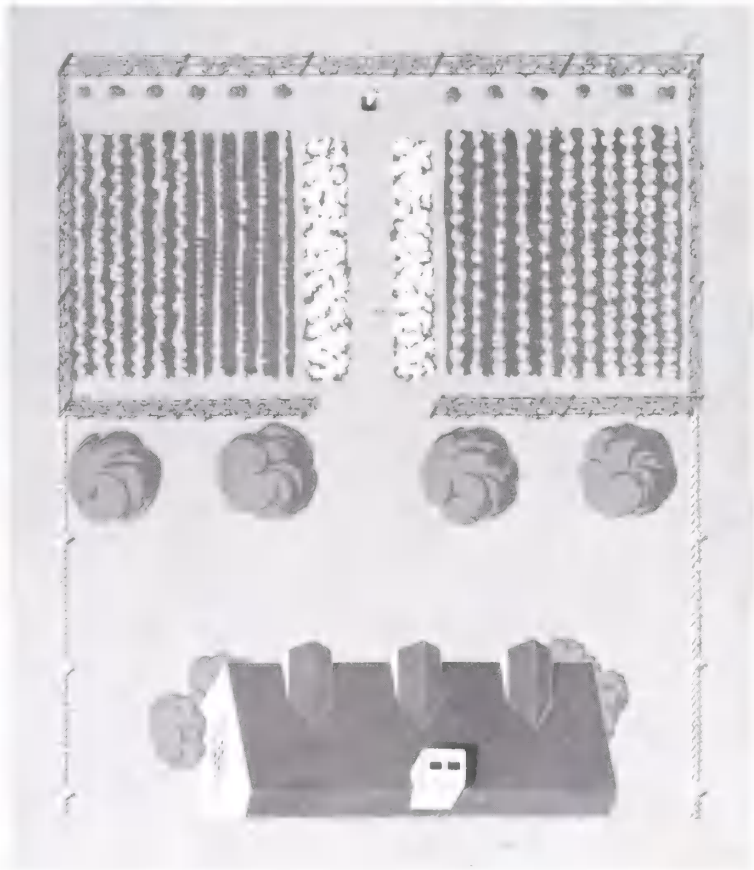
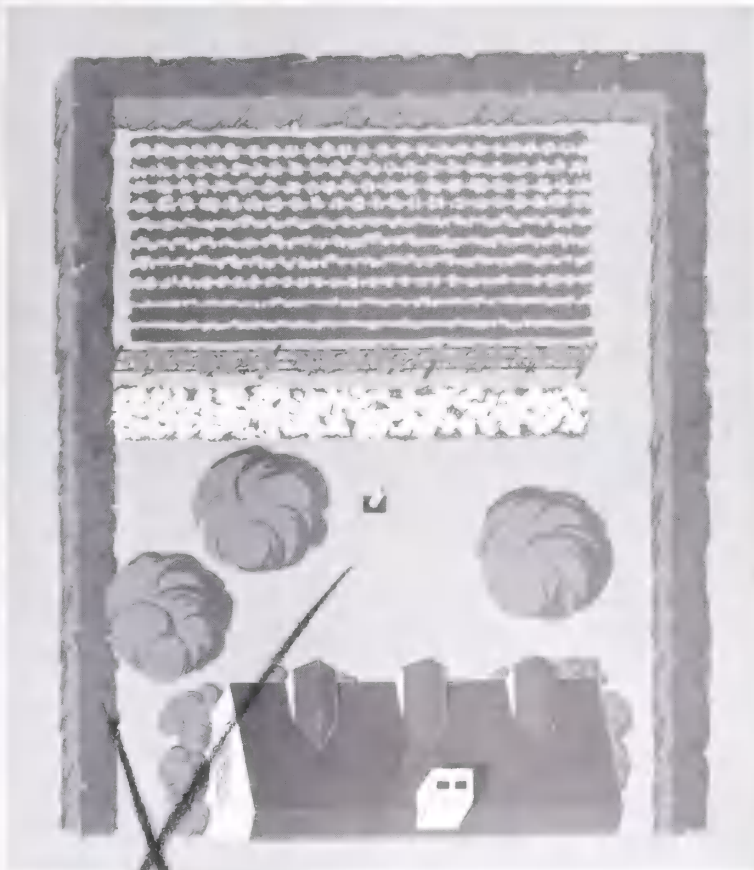
CORRECTION: Clothes lines are moved back to the side of the garage, giving ample play space for the children to the right of the garden area. Diverging paths lead out from the living room door through a combined flower and vegetable garden—flowers near the house and vegetables at the rear. Other paths lead to a small pool, made the focal point. This allows the entire sweep of the property to be visible.

Opening up new vistas



CRITICISM: Another example of the lot shortened without reason. Vegetables are grown across the entire back of the area, screened by a high grape arbor. The eye is further stopped by the large fruit trees which completely dwarf the lawn. Unnecessary space is taken up by the wide hedge. The property is further constricted by the horizontal flower beds in front of the vegetables. A vista is needed.

CORRECTION: The vegetables have been planted in two plots running parallel with the axis which has been cut between them. The flower beds are used as borders of the path which focuses upon the sun dial at the extreme rear. The hedge is replaced by a wire fence with wooden posts over which can be grown gourds or tomatoes. Near the house area the fence is of pickets. Large fruit trees are replaced by dwarfs.





HILLSIDE * NATIVE WOOD * WEEK END

In California they've made a study of inexpensive week-end houses. Here is one that William Wilson Wurster, crack San Francisco architect, designed near Monterey for Mr. and Mrs. C. L. Voss. It's a hillside house—one story at the back (or land side), two on the front, with that long second-story balcony which is typical of the Monterey houses. The site is dramatic and from the balcony you look off to the distant Pacific. Native redwood was left in its natural state to form the walls; hand-split shakes of the same material cover the roof. The house is designed for a family of two, and is carefully worked out for their comfort. There are but two main rooms, living room and a bedroom, and both open on the second-floor balcony. The other side is given over to bath, dressing room, storage and garage. A feature is the kitchen cave on the ground floor which serves both as kitchen and dining room. The house was given an Honorable Mention in House Beautiful's Small House Competition.





A view of the living room, below, and of the kitchen cave at right. This unusual underground retreat has a brick floor and is furnished entirely with cottage pieces. Because it is dug out of the hillside it remains cool in the hottest weather. Doors fold back and thereby make it virtually a part of the out of doors.



Please tell me—

Which is better for a hard wood floor, quarter-sawn red or white oak, and which width is best to use?

ANSWER: Either red or white oak makes an entirely satisfactory flooring material. Having essentially the same wearing qualities, they differ principally in color, which is determined by the natural color of the wood. I should use whichever can be bought to best advantage. The wider the board the greater the chance of swelling and shrinkage which may result in wide cracks between boards or an occasional warped board. The widest standard width for oak floors in general use is $2\frac{1}{4}$ " and I should use this unless you can get a better buy in 2" or wish the special architectural effect of the really wide boards.

Where can I buy small chicken wire or wire made like small lattice which can be gilded and used instead of glass in my cabinet doors?

ANSWER: I do not think chicken wire is strong enough or stiff enough for use in cabinet doors. I suggest that you use radiator grill. This can be purchased through any company selling heating equipment. I am afraid that the normal pattern of chicken wire, too, would not give you the effect you are after. The openings are quite large and, if you will study old cabinets where wire is used, you will notice that a small, criss-cross design is usually selected. This gives a much better proportion with the doors of even large cabinets.

Can old linoleum be successfully painted with ordinary floor paint? If so, should it be waxed after drying?

ANSWER: Old linoleum can be painted provided it is in good condition, that is, not cracked, and is perfectly clean before the paint is applied. Any previous coats of wax, lacquer or varnish should first be removed and the floor thoroughly scrubbed to be sure there is no grease or dirt on it. The final washing should be with only clean water. Allow ample time—at least 24 hours—for the floor to dry before painting. Floor paint properly refers to a paint especially designed for use on floors: in this case, one containing a quan-

tity of varnish. The final coat may well be a high-grade spar varnish. This will not waterspot. If you object to the high gloss either have the varnish flatted or remove the shine by rubbing with pumice and oil. There is no reason for waxing on top of paint. The paint itself gives the wearing surface.

Where can I buy brick that has the appearance of age with which to face my fireplace?

ANSWER: Investigate your local supply of second-hand brick and see if you can find anything taken from an old building which gives you the desired texture and color. Building-wrecking companies are generally listed in the classified telephone directory of large cities. Or a building contractor may be able to locate a supply for you. A new brick can be used to give this effect if you select a hand-made one in a light pink shade. These may be purchased through almost any large brick company.

Can wallpaper be applied to wall board, and if so, is any particular kind of wall board best?

ANSWER: Wall paper may be applied to wall board of almost any character. Just be sure that it is thick enough not to buckle. It is important that the joints between boards be made as inconspicuous as possible. The proper method of accomplishing this is generally recommended by the manufacturer.

How do you clean an old white marble Victorian mantelpiece?

ANSWER: Wash with a strong suds of mild soap such as Ivory. Do not use strong cleaning powders as they may disintegrate the stone. Real stains may sometimes be removed by rubbing the marble with another piece of marble and water. One part pumice stone, one part finely powdered chalk and two parts common soda mixed with water are recommended by some authorities, although I have personally had no experience with it. This mixture is rubbed over the marble until the stains are entirely removed, after which it should be washed thoroughly with salt and water.

(Continued on page 69)



LET AN *Architect* PILOT YOU HOME-WARD

● Countless new building materials are now available. Fascinating new designs for living result from their architectural application. The possibilities that lie in building a new home, today, are as limitless as the skies themselves. And, because of the almost infinite choice of things to do and ways to do them, competent

guidance in building is as essential as it is in winging homeward through the air.

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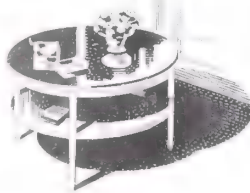
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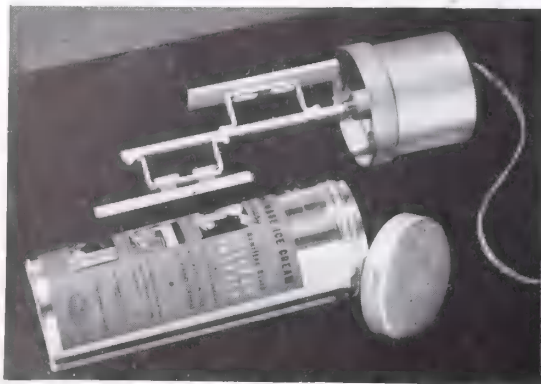
your fireplace. Glass-topped and mirror-topped tables. A mirrored screen. And Storm Sash (Winter Windows), of course, unless your new home is permanently double-glazed.



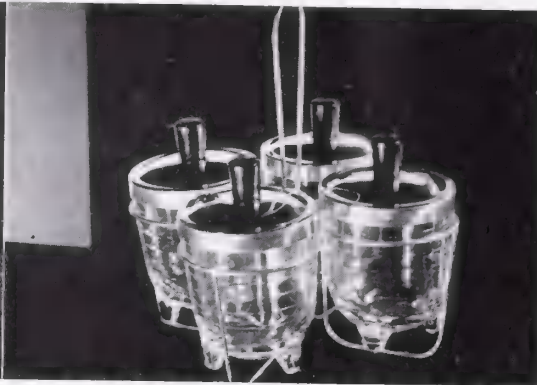
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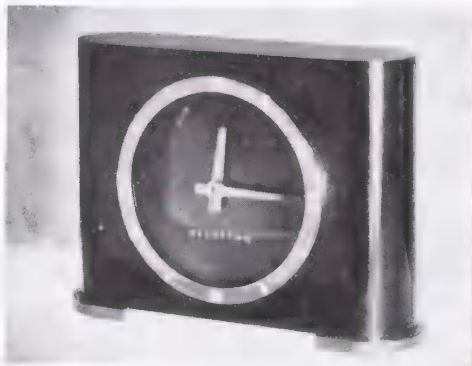
For names and addresses of shops from which you order these articles write to the House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually the shops send them to you by post or express collect



Iceless ice cream freezer that goes into the freezing compartment of your refrigerator, where its electrically driven paddles churn the cream to the proper consistency. A.C. only \$9.35



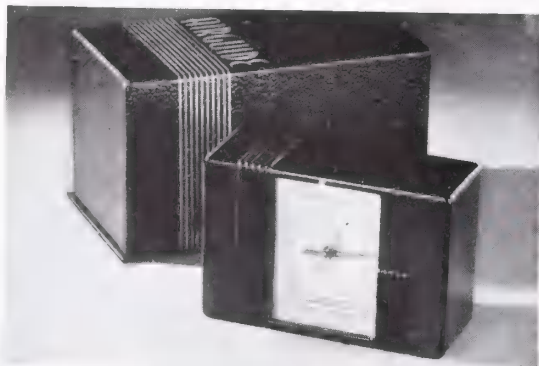
The breakfast eggs will be perfect if cooked and served in the same cups. These have water-tight covers and a rack to lift them out of the hot water. Cups, \$.25 each. Rack, \$.20



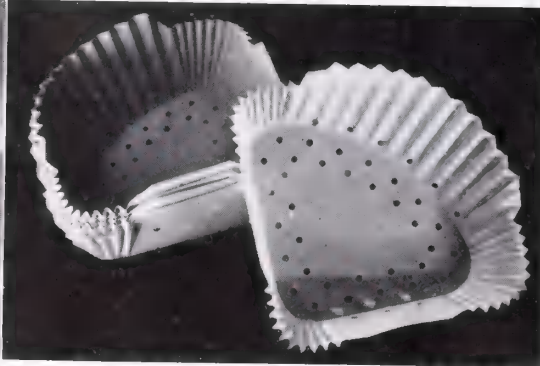
Besides its smart appearance, due to the black case and gold dial and feet, this clock has other virtues. It's electric, self-starting and guaranteed for a year. A.C. 7"x5 1/2" \$5.95



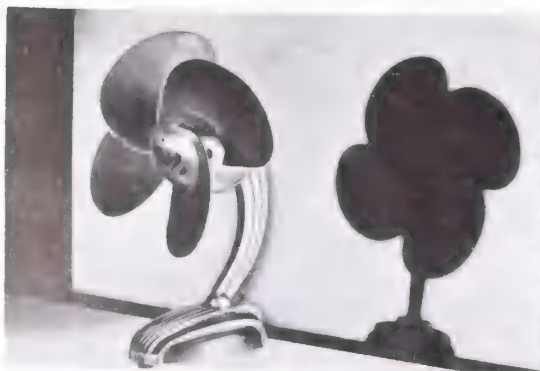
Travelers would welcome with shouts of joy such space savers as these zipper-top clothes brushes. Concealed inside are all the toilet necessities either a man or woman needs \$7.50



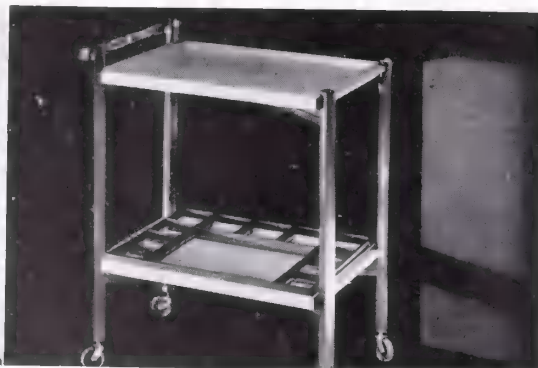
Fair, rising temperature. Barometer with a two-tone dial and simplified markings for easy reading. The case is small and compact and may be had in black, walnut, ivory or red \$4.50



One by one disagreeable household chores are eliminated. Now there are paper liners for sink strainers, made of specially processed paper that will not get soggy. Forty for \$25



Combat the heat wave with a fan like this. It's both noiseless and safe. There's no guard because the flexible rubber blades can't hurt even a child's fingers. A.C. only \$7.95



This boon to summer hostesses is a collapsible refreshment wagon with removable trays. It's practically a miniature bar and when not in use is easily stored out of the way \$8

FLOWERY FACTS
CONTINUED FROM PAGE 22

The lovely Rose is the uncontested queen of flowers. In the United States today it is the most popular official state flower. The States of Iowa, New York, Georgia and Maryland and the District of Columbia have chosen it as their symbol. The Rose was also the first plant to receive a United States patent under the recently enacted law on a variety appropriately named New Dawn. And a California nursery is actually selling "canned" Roses—roses dipped in paraffin and packed in paper cartons for long keeping. Recently, when a rosebud was removed from a cement slab in which it had been placed eighteen years before, the exhumers were agreeably surprised, the flower had retained its original color and even some of its scent. The Maharaja of Patiala is probably the champion Rose lover of the world. When he visits London, he commonly places a standing order for five thousand cut Roses daily, for the purpose of adequately perfuming his hotel suite. And the patriarch of all the roses in America is growing in Quincy, Mass. It was imported from England 18 years ago, and is still blooming! The Lily is the symbol of spiritual purity. The original Easter Lily was developed in this country—in a Philadelphia greenhouse—only fifty years ago, from wild bulbs brought from Bermuda. The expensive blue Lilies of our hot houses are not expensive in Ethiopia. Our correspondents inform us that they grow wild there. The graceful long-stalked sea lily of Australia, however, is a fooler. Biologists have found out that it is not really a plant, but a true animal related to the starfish. The expensive Orchid, now much less expensive than before, is becoming more popular every year from coast to coast. More Orchids were bought in the United States last year, statistics show, than in the boom year of 1929. But the Orchid is not as uncommon as we imagine. In the regions around

Chicago, for example, botanists have discovered thirty distinct Orchid varieties growing wild. And the patriarch of all the Orchids is in the Field Museum in Chicago. It was dried and mounted by the famous explorer, Captain Cook, in 1769. The Carnation has been the innocent cause of a lot of embarrassment to people in two recent instances. An American manufacturer of evaporated milk discovered he couldn't sell his product in China. He investigated and found that the picture of a Carnation on his can label was the reason. In the Orient the Carnation is an omen of bad luck. And in London, horticulturists were informed that the national flower of Greece is the Carnation. They thereupon named a new Carnation variety "The Marina" in honor of the Greek princess who was marrying the Duke of Kent. You can imagine their confusion when they learned later that Greece's flower is really the Magnolia. The loveliest feature of a flower is its scent—if it is a nice one. But a European scientist who tested over four thousand varieties found that only one in a hundred has an agreeable odor. And it takes such a lot of flowers to produce just a little bit of scent. According to the Turkish method, it requires a ton of Rose petals to make a pound of Rose oil. And a half million Violets must be crushed in order to procure just one ounce of the essential oil of violet. In the perfume factories of Grasse, France, as many as ten million Jasmine blossoms a year are used up. A European firm is actually making furniture polish in different scents. The Rose polish is intended for the living-room furniture, Violet for the dining-room and Lavender for the bedroom. And a very practical application of the odor of flowers is now being followed up at Gloucester, Mass. A campaign has been started there to plant Petunias all over town, in order to mask the prevailing fish smell.

SHIP NEWS

CONTINUED FROM PAGE 37

easy-to-handle sailboat for \$200; a 10-foot mahogany dinghy with oars, spars and sail for \$250; a 20-foot power dory suitable for fishing, knocking about in running down to the village for supplies, mail and visitors, for \$760; one of the popular V-bottom, one-design racing class sloops for as little as \$250. Let us presume then that your vacation this year will be passed at a cottage, camp or cabin on or near the water. Let us assume also that no boat goes with your summer home, that you will have to buy one. What you buy will depend largely on the use for which it is intended and the waters on which it will be used. Obviously, if you live on narrow, winding, swiftly moving river with occasional shoals and rocky outcroppings, you won't want a sailboat. By the same token if you are going to do your boating on a large lake, bay or harbor where the wind may blow up suddenly, a canoe is hardly indicated. On the other hand, your cottage may be on a body of water that lends itself to canoeing, rowing, motorboating and sailing. In this case it is up to the

individual preferences of the prospective boat owner. If he dislikes rowing or paddling long distances under a broiling sun he may want a canoe or rowboat that can be pushed around economically by a small, lightweight outboard motor. The market abounds with reliable outboard engines, electric and gasoline, in all sizes, for all purposes and at all prices from \$45 to \$300. He may like a larger boat with electric starter on its inboard motor, comfortable seats for the passengers and space to carry the family groceries, baggage and fishing equipment. There are many such craft marketed by stock run-about builders that can be had new from \$600 to \$800, depending upon their speed and appointments. Perhaps you are, or want to be, a sailing enthusiast; you love the zest of handling a quick, lively knockabout or catboat in a spanking breeze. Your choice of boat will hinge on whether you just want to sail around by yourself or with the youngsters, or whether you wish to indulge an appetite for (Continued on page 55)



● When it's hot and sticky—then's when you appreciate a Crane bathroom! A cooling plunge, or a brisk two-minute shower or a bracing "facial" over a modern lavatory—these are made more enjoyable by the perfection of Crane fixtures, their handsome design backed by new operating convenience and a quality that assures years of dependable service.

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BUILDING

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189. SETTling THE ARGUMENT ABOUT RADIATORS is ably undertaken by one leaflet and YOUR HOME—HOW TO WINTER AIR CONDITION IT FOR LESS THAN YOU THINK is the argument taken up by another booklet. Both of these are full of facts, photographs and common-sense. You'll like them. BURNHAM BOILER CORP., IRVINGTON, N. Y.

190. CABOT'S CREOSOTE SHINGLE AND WOOD STAINS are renowned among architects and builders. A fact-filled booklet will tell the layman the story. It may mean dollars in your pocket. SAMUEL CABOT, INC., HB-6-36, 141 MILK ST., BOSTON.

191. KITCHENS, BATHS, HEATING SYSTEMS, new building or remodeling jobs are all covered by special illustrated leaflets which are yours for the asking. They are required reading for anyone whose purse is about to be affected by these subjects. CRANE CO., HB-7-36, 836 S. MICHIGAN AVE., CHICAGO.

192. LUXURIOUS HEAT is explained in this instance by taking the GE oil furnace apart and showing you, in colored illustrations, what makes it tick. Even if you weren't interested in heat (which you are) you'd like this booklet. GENERAL ELECTRIC CO., AIR CONDITIONING DEPT., DIV. 31153, BLOOMFIELD, N. J.

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207. FIRST AID for gardens is outlined in all its phases, and remedies are discussed in this catalogue of insecticides, disinfectants, fungicides, plant foods, weed killers and spraying equipment. Here you will find everything you need to make your garden flourish and much gardening information, too. ALEXANDER WILSON, INC., SPRINGFIELD, N. J.

208. A BOOK FOR GARDEN LOVERS lists not only the old standbys but the tried new ones and the lovely novelties of the new season. Illustrated in color, it costs 35¢, to be credited against purchases. MAX SCHLING, SEEDSMEN, INC., 615 MADISON AVE., NEW YORK CITY.

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210. VENETIAN BLINDS need no champion, but this booklet, with its many illustrations and its color chart, will make them seem even more desirable for today's house. THE COLUMBIA MILLS, INC., DEPT. HB-5, 225 FIFTH AVE., NEW YORK CITY.

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213. THE CHARM OF A WELL LIGHTED HOME is partly illumination, partly furniture, partly kindness to the eyes. Home lighting has a direct bearing on health as well as utility in decoration. For this well presented booklet: LIGHTOLIER CO., DEPT. HD, EAST 36TH ST., NEW YORK CITY.

214. DESIGNED FOR LIVING is a beautifully presented and authoritative little book by Lurette Guild which deals with every important step in the creation of a lovely home, from the house itself to the last picture on the wall and all the decorating problems in between. It is offered for 25¢ by the SCRANTON LACE CO., SCRANTON, PA.

LINENS

215. HOW TO GET YOUR BEAUTY SLEEP is Madame Sylvia's advice from Hollywood as to the best way of avoiding sheep counting at bed time. That be linens as well as relaxing exercises are involved is proved by the booklet's sponsor, WAMSUTTA MILLS, DEPT. HB, NEW BEDFORD, MASS.

216. NORTH STAR STORY is, to put it tersely, the works on good blankets. It is not only a delightfully arranged booklet but a fount of fascinating information about sheep, wool, weaving and everything else that pertains to the making of these famous blankets. NORTH STAR WOOLEN MILL CO., MINNEAPOLIS, MINN.

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217. SECRETS OF MAKING FROZEN DESSERTS—150 of them, guaranteed to make your mouth water at one reading of the titles only. At the end of the booklet of tested recipes is a list, with pictures, of various large and small freezers made by the ALASKA FREEZER CO., WINCHENDON, MASS.

218. THE PROVIDENCE COUNTRY DAY SCHOOL offers to a limited number of boys who are planning to enter college the benefits of personalized teaching in small classes. There are upper and lower schools, with a well-rounded program of studies and athletics. For information, write to E. G. LUND, HEADMASTER, EAST PROVIDENCE, R. I.

219. CHARM is the title, "the Smart Point of View" the subtitle of Margery Wilson's booklet which introduces and explains her famous course. Every woman who reads this will realize at once that the smartest thing she can achieve is charm—in business, socially, every moment of the day. If the subject of charm has subdivisions, this booklet covers them all. You will be fascinated by it. MARGERY WILSON, 5-C, 1145 FIFTH AVE., NEW YORK CITY.

petition in the races of the local club. If you are going to race you will want, of course, to buy the best of craft that prevails at the neighborhood sailing club. That's where the best is—in one-design racing. You'd be better off with the boat you bought than with the boat you bought not of the same hull design and plan as those of your neighbors.

There are parents who do not care much for the water themselves but want to see their children enjoy it. So boat builders have fashioned all sorts of craft, utilitarian and otherwise, in all sizes and ages of youngsters. For instance, there is a six-foot beach boat in which a small girl or boy can sit in and use a paddle or sail along close to shore. Such a boat costs about \$16 and will be a constant source of pleasure and instruction to youngsters. For older children there are stock sailboats, reasonably safe and easy to handle, all the way from 10 feet to 18 feet in overall length and ranging from \$150 to \$300 in cost.

Many of these are standard craft sold in large numbers on our larger lakes, rivers and less exposed salt water bays. They are organized into local racing fleets and occasionally are affiliated with a national or international class. Since the popularity and steady growth of the Snipe, Comet, Cape Cod knock-out, Nimblet and similar one-design classes. Frequently, sailing clubs have their own one-design craft, built locally and obtainable only in that particular community. Persons going into racing at a club have their choice of buying a boat from someone giving up the sport, or ordering a new one well in advance of the racing season so that it will be ready when the competitive campaign begins. Second-hand boats, provided they have received good care from their previous owners and do not require extensive hull repairs, new sets of rigging or new sails, are good investments. The depreciation in any kind of a boat, be it a skiff, sailing knock-out or power launch, is negligible if it is properly maintained.

The man planning on a boating vacation is a handy fellow with tools and possesses a workshop, empty barn or garage, he can have a lot of fun preparing for his first summer in a boat building the vessel himself during the winter from knockdown parts pre-fabricated by manufacturers.

There are many such kits on the market. Each frame, bottom and side plank, knee, seat and fitting is numbered and cut to measure. Assembly instructions, screws, fastenings and hardware come with the wood and almost anyone can read a blueprint, wield a screwdriver, hammer and paint brush can put the job together with ease. Snipes, pinks, crescents and a few other sailboat knockabouts of this general type—about 100 feet of sail—obtainable in knockdown form at low prices.

For use on most of our lakes and rivers, the shoal draft centerboard type sailboat is recommended, not only because of its low initial cost and inexpensive upkeep, but because of the ease with which it can be hauled out for repainting and winter storage. Even, too, it isn't much of a job to lift it onto a trailer for transportation

to some other body of water, or to the place selected for the boat's cold weather hibernation.

The safety factor enters into the situation, too. Centerboard boats with little if any ballast will float even if they do capsize in a squall, or swamp when a sudden, heavy puff catches the skipper unaware with his sheet trimmed too flat. Thus the occupants of the boat have something to cling to until a rescue party comes along, and subsequent salvage of the wreck is a fairly simple problem. A keel boat, with its heavy outside ballast of lead or iron, is not likely to capsize, but it may swamp and if it does so, it will sink unless it is fitted with large, watertight compartments for buoyancy. This is something to consider when the boat is to be used by small children or by adults who are novices at the art of sailing.

The boating neophyte may well ask: "How can I learn to handle my sailboat, or run my powerboat?" The answer is easy. All the yachting and boating magazines have large libraries of handbooks covering all phases of the subject. Most of them are written in plain, non-technical language that the beginner readily can understand and are well worth the price they bring. Every motor manufacturer provides a manual on motor care with every engine he sells. Several of the larger oil companies give away handbooks that contain well-written, intelligent suggestions on the care and upkeep of boats and engines and inform the embryo yachtsman as to rules of the road on the water, yachting courtesies and weather signs. All of these publications are decidedly helpful, but there is no better way of learning to handle any kind of boat than to go out in it and use it.

Where to buy a boat, or engine, or both? That's easy. If you live in or near a big city like Boston, New York, Philadelphia, Cleveland, Detroit or Chicago, you will find a number of permanent boat displays where competent salesmen will help you. Many of the big department stores have boating sections in their sporting goods departments. There you can see canoes, kayaks, skiffs, punts, complete outboard units and small sailing craft. The boat or engine dealer, though, is your best bet. He generally knows his business and is in a position to give you the soundest advice and best service.

If you do not live in a city where there are boat and engine salesrooms, or boat yards, your summer home may be near the headquarters of a marine dealer and he will be worth consulting.

If you are unable to deal directly and see what you are buying, you have recourse to the better boating and yachting magazines. In their advertisements you are sure to get a line on what you want and a letter or post card to the manufacturer will bring illustrated circulars, booklets and price lists. The outboard engine builders are happy to recommend motors for specific purposes and suggest suitable hulls.

The boating fraternity is always glad to welcome a new member. There are helping hands everywhere for the new convert. Don't spend your summer sitting on the cottage porch looking at the water and wishing you could be on it. Buy a boat, any kind of a boat, and let others envy you.

"I'll bring Mountain Lake Coolness into your home this summer!"



... says this MAN

COOL AND REFRESHING as the atmosphere about a mountain lake... that's the way the rooms in your house can be all summer! J-M Rock Wool blown into hollow spaces between outside walls brings you this wonderful comfort.

Johns-Manville Rock Wool, scientifically installed by experts, will keep your home up to 15° cooler in hottest weather—save you up to 30% on fuel in winter. FREE BOOK tells how

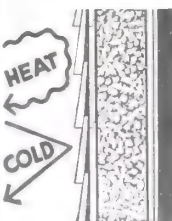
NO need now to feel summer's stifling heat... J-M Rock Wool Home Insulation makes all that old-fashioned.

"Blown" into hollow wall spaces and between attic floor joists by Home Insulation Engineers, this amazing material actually gives you the same protection you'd get by enclosing your house with a solid stone wall 11 feet thick!

The J-M insulated house is up to 15° cooler in hot weather... requires up to 30% less fuel in winter.

Beware of "bargain" insulation

There are many "bargain" insulations on the market. But you can be absolutely sure of maximum year-round protection against heat and cold when you specify Johns-Manville



AIR SPACES between outside and inside walls of an uninsulated house permit unwanted heat to seep in in summer, precious heat to leak out in winter.

Fill these spaces with J-M Rock Wool and your home becomes completely sealed... J-M Rock Wool is fire-proof and rotproof.

Johns-Manville FUL-THICK ROCK WOOL Home Insulation



Send for this FREE BOOK



Johns-Manville, Dept. HB-7, 22 East 40th Street, New York. Send FREE book telling the whole amazing story of J-M Home Insulation. I am interested in insulation for my present home ☐; for new construction ☐ (please check).

Name _____

Address _____

City _____ State _____

Winners of the competition to design appropriate curtains for kitchen windows will be announced in a later issue instead of this month. Winning solutions will be shown with announcement of successful entries.

THE ARCHITECT'S DAUGHTER BUILDS A HOUSE

CONTINUED FROM PAGE 27

New York City
June 6, 1936

Dear Dad:

I guess Ann sent you the floor layout and explained her objections. But I don't see it that way.

Kids don't stay infants forever. Right now David can almost take care of himself, and three years from now all I want to know, when we are out, is that he can call upon someone if he needs help. I don't see why we should build our home of thirty years around a situation that will be over in three or four years. So I advocate putting the maid where she belongs, over the service end of the house, with a balcony window onto the living room so that she can hear the children when we are out. That will leave the house almost perfect for us when the kids are older.

Tom

New York City
June 16, 1936

Father dear:

Is it still permissible for a woman to change her mind? She still does.

Well, the first sketches looked pretty good to me until I got down to work and tried to get my present and future family into them.

First, I am afraid that the living room was too small and might look chunky with such a high ceiling.

Secondly, the 11'6" x 12'0" dining room is all right for my family now but what if we get another like David or ever give a formal dinner party?

Third, the fireplace, located in the side of the room, not only blocks the view over my gardens but is also in the center of traffic. How could one ever feel cozy and warm before it?

If this house has got to do me for the rest of my life, it is going to be right even if it does mean spending a little more at the start.

This, I suppose, should have been enough to change but Tom had his ideas, too. First, he wanted a garage big enough to hold some tools and a work bench.

Second, he insisted that we would have to make the downstairs bedroom big enough to take care of at least two children. Otherwise, he said we would have to go to the expense of the addition if we had another child just when he had hospital expenses to meet.

So with all that in mind, the architect and I went to work. I hope it was not in vain, but look for yourself. I am inclosing the final revised plan.

You will see he enlarged the dining room and kitchen, at little added expense, by shoving the stairs back into the bedroom wing and moving the bath and stealing a lot of my closets.

The architect objected strenuously to the new bath location. He didn't like its connecting two rooms, but I couldn't stand having a door into the hall right in front of the living room entrance. He insisted the bath should open into the hall, because we have no downstairs lavatory. He thought it would be very awkward for dinner guests as shown. I, on the other hand, thought it would be even more awkward his way and besides I am thinking how convenient this will be with a baby in the next room.

I suppose Mother will turn up her nose in disgust at my kitchen and you will wonder why it opens on the rear.

Well, for one thing we get a better arrangement with the door in the back and, for another, it makes it much easier to serve on the terrace.

Of course, the kitchen entrance will be screened. And when we get married I intend to build them a terrace on the other side of the garage.

But in size this kitchen is just right for the present. Later we can always convert the garage into a dining room and large pantry, and use the present dining room as a nursery.

Ann

Sequoia, Cal.
June 19, 1936

My dear Ann:

I think your final solution is the wisest one. Of course, I am very much interested in seeing the plans. I am particularly that your architect did not let you have a French door in your bedroom, but instead tucked it away over in one corner of the living room where no one will ever want to sit.

Wise man. If he had put that door in your bedroom you would have been complaining about cold feet for the rest of your life, and no matter what he did the condition would persist.

I am also glad to see that he is not addicted to the cellar playroom. Was this a fluke of prohibition days? Or have you just been lucky in your selection of an architect? Cellar playrooms are expensive, not particularly healthy for man or furniture, and by actual census are not used by most owners after the novelty has worn off.

Of course, I knew you would not want a breakfast nook, but I thought it might crop up. Personally I cannot see their purpose unless you want to put the dining room in the same category as the old parlor which was kept closed except for special company on Sundays. Today we have no parlors and no sitting rooms. Instead we have a living room to cover the sins of both.

Dad

New York City
June 21, 1936

Dear Dad:

Only tonight did I get down to what material we should use for our house.

Of course, I had not imagined that we should have any choice in the matter. I had assumed that we would have to take the cheapest material possible to hold the cost down to \$7,700.

Our architect pointed out, however, that the gross area of the exterior shell was 2,450 square feet, and that the difference between a frame wall and hand-laid stone is only twenty cents a square foot, or a total difference of \$480.

Artistically, he seemed impartial (in this particular design) among four materials. Namely: Solid hand-laid stone; solid hand-laid brick; solid concrete; Flagg masonry.

So far as cost was concerned, he thought there would not be much difference. Brick would probably come to \$60 or \$70 more than the others.

In the interests of extreme economy he was willing to concede two other materials: frame, covered with hand-split shingles; or, frame covered with vertical wide pine siding.

In all cases he felt the house should be white with contrasting shutters.



Above is pictured one of the thousands of exhibits at the semi-annual Fairs. Your every interest is covered... And unusual profits are always available, through this rare opportunity to cover the offerings of the entire commercial world—in less than one week's time. Write for Booklet No. 25. Get the full story. Let us answer your questions. Leipzig Trade Fair, Inc., 10 East 40th Street, New York City.

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Household goods, jewelry, lighting fixtures, ceramics, books, toys, musical instruments, fancy goods, optical goods, kitchen utensils, advertising materials, china, precious metals, clocks, leather goods, sporting goods, watches, motion picture equipment, paper goods, notions, arts and crafts, textiles, traveling requisites, glassware, hardware, etc., etc.

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FOR 700 YEARS
the world's market place

ve you any thoughts in the matter
will you please make a suggestion?
Tom

Sequoia, Cal.
June 25, 1936

Dear Tom:
I'm very glad that my three "paint-
dies" are not included in your
ect's list: stone or brick veneer,
stucco. Each of these gives nothing
than a frame house painted with
ary, and I for one am not in favor
y such fake. The masonry coating
ny of these houses cannot be
d even as paint. Paint, you know,
waterproof, and if you think brick
r is waterproof, plug up the drain
at the bottom of the wall and
hat happens to the brick next win-
Also if you think stucco is water-
—examine any large stuccoed sur-
more than a year old. If you think
racks are due to faulty workman-
and materials, explain to me how
expect it to expand and contract
ut cracking.

then, in fairness, I must also
that solid brick and stone mason-
uses almost invariably leak, though
eaks are usually not discernible
gh the furring.

ousands of dollars have been spent
attempt to solve this problem but
t no solution has been reached. I
that one can be reached so long
ortar and brick expand and con-
at different rates.

your building is low—exposed
ces are short. It is a typical mason-
sign, and leakage, if any, will be
and unnoticeable.

me is a good material, economical,
repaired and absolutely tight. As
ordinarily built it is subject to
e damage, but this can be over-

But frame is primarily adapted
gher buildings. It tends to make

a long, spread-out affair like yours look
like a cheap summer cottage. It doesn't
give that feeling of solidity which is so
desirable.

Finally, then, we have arrived at solid
concrete, which is without a peer struc-
turally. It is not only solid by weight
but it is impenetrable by any of the
elements, fire-resistant, termiteproof,
and has stood the test of time. Archi-
tecturally, we are not used to it in small
houses. This, I think, is because its
natural texture has so often been dis-
guised behind artificial faked effects.
The result has not been good.

But now, emulating the experience of
the steel people who used to grain their
doors but have trebled sales by making
them frankly steel, concrete is standing
on its own feet, and architects are be-
ginning to see that it has undreamed-of
possibilities in simple structures of this
type, where line and proportion need
to be accentuated to produce the effect.

Dad

New York City
June 28, 1936

Father Dear:

The job has now been put out for
bid. We expect to have the figures in
a few days.

I never had so many things to settle
in my life—hardware, heat, paint,
plumbing. It's much worse than getting
married. I will try to tell you all about
them some day. But just now I am more
interested in hearing the results.

Ann

P. S. So far our expenses are:

Lot	\$1,650.00
Recording Deed	7.50
Legal	85.00
Architect (Deposit)	100.00
Total	\$1,842.50
Balance on Hand	\$1,414.98

HOOKEY IN NEW HAMPSHIRE

CONTINUED FROM PAGE 20

to the left of the tiny hall was
arge, but it was half the house
hat is generous for a living room.
fireplace was generous, too, and
mantel plain and good. The small-
l windows would be hard to wash,
he old pine floors hard to sweep,
what about that entrancing stair
the attic? What about the attic
with its eight-inch timbers pegged
er, its hand-forged nails? Across
all was the old kitchen with a
nstone eight feet long, and a
erful domed oven.

these delights, the house and one
I bought that June day from a
what bewildered gentleman, for
Later on we found that the na-
who had a solid respect for mod-
and short patience with fire-
s, wide-boarded floors and such
ap, expected us to raze the old
ing in favor of a nice little bunga-

thought Bozzy was pleased, and I
I was, when we went back to
in the dusk. I told my husband
we had been to the country for the
and that I had bought a house;
hen he had one of his sniffy days.
ck we went, a day or two later, to
n, he sniffy, Bozzy licking my hand
urprisingly, I just a trifle aghast at my
uous sin. But the house won. He
d that we had to have it, that it
that it could be this and that; and

he bought from a neighbor the three
acres of woods behind my original acre.

In August we took rooms at an inn
five miles away, and with a few city
men and those of the neighbors who
wanted work, began the renovations and
additions. The old well in the front
yard was left undisturbed and a new
driven well put in close to the house.
Up through one hundred and eighteen
feet of solid granite is pumped an
adequate supply of icy cold water—
miraculously soft. To the rear we added
an ell fifteen feet deep and twenty-four
feet wide. This, divided, gave us the
dining room, a kitchen and bath. The
floor of the dining room half was made
a step lower than the other side, a pro-
ceeding the country folk thought un-
fortunate, but which we liked. Since
the ceilings in the two old rooms were
no longer good we removed them, and
in these rooms, as well as in all the
new portions of the house, we left the
rafters bare. From a nearby mill we
bought pine boards for siding and floors
as wide as those in the original house,
and one of the local men adzed timbers
out of our own dead chestnuts.

To the north we built a long, low ell
for two bedrooms, the larger of which
is shown on page 20. We found that
we could buy pine so cheap that
sheathed walls would be far less costly
than plastered ones and equally becom-
ing to our things. The perpendicular

Now

AUTOMATIC HEAT AND

AIR CONDITIONING

to fit your needs and pocketbook



**OIL BURNING
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**CONSULT YOUR LOCAL
HERMAN NELSON
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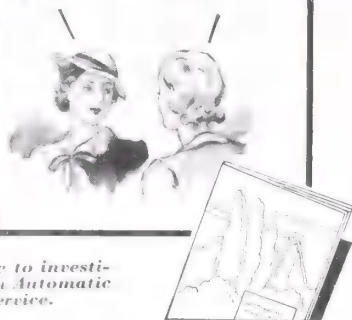
Of course you would like to enjoy the
comforts and convenience of air condi-
tioning. Who wouldn't, for air condi-
tioning is the symbol of the modern
home, the practical sign of gracious
living. You need not wait longer, for
Herman Nelson has placed this mod-
ern, healthful convenience well with-
in the reach of the average home
owner.

In fact, the cost of Herman Nelson
equipment is so reasonable that you
may be paying for air conditioning
right now, without enjoying its ad-
vantages. If you will consider the
time, and money spent on an anti-
quated heating system, and never-
ending cleaning bills, you will realize
that there is something more to the
cost of heating than the price of fuel.
Medical science, too, has proven that
the same dry unconditioned air that
causes furniture to check and fall
apart, is injurious and costly to the
family health as well.

If you are planning a new
home or commercial build-
ing, or simply thinking of a
modernization program, feel
free to consult your local
Herman Nelson distributor,
without obligation. If you
cannot locate him easily,
write us for details of a new
and complete automatic
heat and air-conditioning
service that has been made
available to you.

But my dear,
I thought Air
Conditioning
was frightful-
ly expensive.

No, not at
all, in fact
it costs more
to do with-
out it.



*It will be worth your while to investi-
gate the new Herman Nelson Automatic
Heat and Air-Conditioning service.*



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Automatic Heat and Air Conditioning

GENERAL OFFICES AND FACTORIES AT MOLINE, ILLINOIS

The Alvah S. Hicks residence is one of 120 concrete homes built last year in smart Palm Springs, California. Architect: Chas. Matcham, office of Earl Heitschmidt, Palm Springs. Builder: Chas. Chamberlain, Palm Springs.



LIFE IS SECURE AND GAY AND COZY IN A LOVELY CONCRETE HOME

IT'S fun to live in a concrete home because it gives such a brimming measure of every good quality a home should have.

In any architectural style you choose, concrete creates a charming, livable home—snug, warm and dry in winter, cool and airy in summer. A safe home that is secure from fire and storm, that resists the attacks of time, termites and decay.

Your concrete home will endure for generations with almost no money spent on repairs. It makes house-keeping easy because it is free from annoying faults—its walls will not settle or crack . . . its concrete floors will not sag . . . its doors and windows will not bind.

The cost is surprisingly moderate. And you have your choice of any surface texture and a wide range of warm colors.

FLOORS ARE IMPORTANT!

You can have the very finest floors—at low cost—by making them of concrete. They're fireproof, quiet, warm and strong. They can be covered with wood, carpet and linoleum, or simply colored and waxed—different in every room if you prefer.

Write us for beautiful, illustrated booklet, "22 Low Cost Concrete Homes."

TELL YOUR ARCHITECT you want a concrete home. Before you build ask a concrete contractor or concrete products man to estimate your house with firesafe concrete walls and floors. Be sure that your architect and builder are familiar with the new concrete technique.

PORTLAND CEMENT ASSOCIATION
Dept. A7-19, 33 W. Grand Ave., Chicago, Ill.

boards were lipped at the mill and waxed by us after the carpentry work was done.

In the two old rooms, which were now living room and library, we had the woodwork painted cream and the floors pumpkin yellow. Because the living room and the new dining room opened wide into one another, we papered them alike with a soft-toned Chinese paper in a blue that is picked up by the old china in the corner cupboard, and tans that are echoed by the burnt orange curtains. Plants and flowers, and green slip-covers on chairs and sofa give sufficient coolness in the summer heat. The library and music room has a yellow paper set off in squares in which gnomes in peaked polka-dotted hats play a bass viol and a harp. The bookshelves are lined with red and the curtains are green.

My husband and I worked each day with the legitimate crew shingling and sawing, scraping off old wall paper and stirring paint until the men were obviously out of patience with our inept and ardent assistance. Then we turned the nose of the Ford toward auctions and came home with such treasures as two thirty-four-foot eave-troughs, hand

hollowed from young trees, for which we paid sixty cents apiece; a ro wooden churn for ten cents, and big brass kettle for logs in the living room which cost two dollars. The photograph of the dining room shows hanging shelf which was once a glass scoop, the sprig tea set, and the upper part of a swift (an old-fashioned for winding yarn) which makes charming candelabrum. The swift a good buy. It cost five cents and gl in grace above and below, for wears candles and the rest became floor lamp. These, and rugs and cheap old iron and old glass, tongs and revolving toasters, blue china and white oil lamps, an old organ whose treble good, and whose bass is beautiful—these and more we brought back to house in the evenings of those August days. So that by Labor Day we were built and furnished. Since then we have built a guest house and a pool house, a garden and a pool, a terrace for outdoor dining; and we going to build a barn. We need them all. We named our house "Hookey" cause it was a holiday place; but have found it to be home.

—MARION BOARDMAN HITCHCOCK

NEW AMERICAN

CONTINUED FROM PAGE 42

portico of cast iron, one of the old designs which the Smyser-Royer company made years ago and has recently revived. The hood above it is of lead-coated copper; the floor of the entrance terrace is of flagstone, and there are fixed shutters on each side of the red front door. Look up and you first notice the windows. They are double-hung wood sash and over the front window on the first floor is a lintel of marble. The others have plain wood moldings. The cornice is brick painted white, worked into a pattern of dentils. The coping is of wood. The hip roof is of black Bangor slate, with no variation in color. Copper flashing is used and, where exposed, the architect specifies that it be lead-coated.

Over the service wing there is a sun deck which may be used as an upstairs terrace if you choose. The floor is of flat tiles and the low brick wall carries around it. Set into this wall are two ornamental cast-iron grilles. The garage, large enough for two cars, is distinguished by a classic pediment of flush boards with an inset louver. The door is the Kinnear overhead type, which is electrically operated by a switch from inside and is further served by a switch set into the left post of the entrance to the court. The floor of the garage is, of course, poured concrete with a center drain.

The house is set upon a foundation of poured concrete, but the basement has been kept small and compact. Only enough is excavated to permit space for a pleasant laundry, and the three units which are part of the heating system: a General Electric oil furnace, air conditioner and a condensing unit which provides summer cooling. The front end of the excavated portion provides roomy additional storage space for trunks.

As protection against the termite menace, flashing carries through from the exterior of the walls at the sill to keep these boring insects from contact with wood frame. In the unexcavated portion the house rests upon concrete footings carried below the frost line.

To provide maximum comfort both summer and winter the house is thoroughly insulated. Johns-Manville rock wool is packed between studs of outside walls and roof and between joists of the first and second floors. It is also used in the interior walls around the bathrooms. In addition to controlling temperature, this insulation acts as an efficient fire preventive. Fires usually progress through the walls of houses burn there for hours before they suddenly burst forth as a mass of flame. Insulation leaves no spaces through which they can creep and no drafts fan them. As a further precaution there are brick firestops at the various floor levels. Insulation serves another purpose: it deadens sound. For an additional expense of about a thousand dollars, all of the interior partitions in this house could be insulated, shutting outside noises from the rooms. All these partitions and walls are finished with gypsum plaster on metal lath. A conda brass pipe is used throughout.

The finish floors are of random wide oak planks in the main rooms and stairs. Upstairs they are of oak-stripped flooring, save in the bathroom a kitchen where linoleum is specified. The main stair has oak treads, wrought-iron balusters and a brass hand rail. Otherwise, the interior architecture is left to the taste of the individual owner.

Now look at the plan which stamps this as a "New American" house. The architect has been uninfluenced by preconceived exterior design which might have required him to place windows and doors in certain specified locations in order to preserve the balance of the exterior. He has proceeded simply to sketch out an efficient, workable arrangement of rooms, provide the necessary conveniences, and produced a house in which a family of four might live comfortably, spaciouly.

Downstairs there are a comfortable living room, its fireplace equipped with a Heatilator, and a separate dining room, both with bay windows looking out over the garden side of the house.

study has also been included and behind it is the kitchen, with a maid's room and bath, equipped with the W. A. silent T/N closet, in the service wing next to the garage. Upstairs there are four bedrooms, and two baths, for which Crane fixtures in white are specified, lavatory, toilet and tub with power. Notice particularly the ample of numerous closets. Over the bay windows of the first floor there is a combination wrought and cast-iron balcony with floor of wood.

No house is properly executed today unless its kitchen is laid out in harmony with modern principles. The kitchen plan shows that this one conforms in every detail. It is laid out in U-shape which you will want, and separate work centers are fixed so that the refrigerator and cabinets which contain dry foods are nearest the service entrance where food will be delivered. At other counters and cabinets, the sink and General Electric dishwasher occupy the center of the connecting wall with a window above. The sink is equipped with General Electric's waste disposal unit. This is a new convenience installed under the sink and equipped with grinders. Waste food and other materials are pushed down the sink drain (enlarged for the purpose) to be ground and flushed out. On the other wall is a General Electric range, thoroughly automatic in its operation. Between the range and the door is counter space where the food is finally arranged before being brought to the table. The cabinets are from the Excel Metal Cabinet Company, and Monel metal tops are used for all the counters.

In addition to this equipment, the kitchen also has a ventilating fan to carry off odors and increase the room's comfort in summer. And, of course, there is an electric clock. General lighting is provided by a ceiling fixture. There is indirect lighting over the sink and spotlighting it is called, since lights are installed in a box below the beam "soffit"—and on each of the other walls a horizontal bracket light equipped with two convenience outlets for spotlighting at the work centers. The laundry in the basement is just as carefully planned. Along the left wall are two cabinets where soap and cleaning materials are kept. Next to these are the Crane Company's two tubs. The General Electric washing machine may be placed in this end of the room when it is not in use. This is mounted on rubber-tired wheels and, is

rolled out beside the tubs when washing is in progress. Under the area window at the end is the ironer; beside it, at the right, is the dryer. Like the kitchen, the laundry is carefully lighted to give proper illumination at its various work centers, and there is an electric clock on the right wall.

The heating system is forced warm air properly conditioned at its source. The heating unit is a General Electric oil furnace, supplemented by a separate air conditioner which draws air in from the outside, washes and humidifies it, warms it and blows it through ducts to the various rooms of the house. There is a supplementary cooling for summer also. A cooling unit is installed in the return duct, connected to a condenser, the only additional piece of equipment necessary for this service. The cooling unit may be installed at small expense when the system is put in; then everything will be ready for service when the condensing unit is purchased. The additional comfort of this artificial cooling is great. In the summer, cooled, dehumidified air is blown through the house, and temperature is controlled as easily as in winter.

The architect has specified a General Electric radial wiring system for the house, which does away with fuses. Main wiring lines are carried to circuit breakers located on each floor of the house. From these circuit breakers smaller wires radiate to control locally the lights and convenience outlets in that section. When a circuit is overloaded, the circuit breaker switch snaps down. As soon as the overloading is corrected, the switch is snapped back and the lights go on. One advantage of the system is that alterations are easily carried out if new outlets or changes in arrangement are desired.

Landscaping of the grounds has not been shown since this depends so definitely upon the character of the individual lot. However, the architect has given a rough indication in the small drawing on page 42. In many architectural designs the house is planned to face north with the desirable southern exposure left behind for the garden. But since streets run north and south as well as east and west it is not always possible to achieve this type of orientation and still give the house a pleasant face to the street. In this case, the house is planned to face west with a southern exposure for the large expanse of lawn and garden to the right and morning sun for the rear.

SUMMER ESCAPE

CONTINUED FROM PAGE 13

There is another delightful spring-land from which to jump into the serious matters of summer dining planning:

COLD LEEK SOUP

leeks
potatoes
qts. strong chicken broth
tablespoon sugar
cup thick cream
tablespoon chervil (chopped)
teaspoon parsley (chopped)
salt and pepper

Trim all but 2 inches of the green part from the leeks, quarter them, and wash thoroughly. Set to boil in the strong, flavored chicken broth in a closely covered saucepan, and allow to simmer gently for an hour. Add the scooped

out, freshly baked potatoes (don't make the mistake of using boiled potatoes or left-over baked ones), sugar, salt and pepper to taste, and allow to boil five minutes longer. Press all through a sieve, add very finely chopped herbs, and set aside to cool. Pour in the cream, season again with necessary salt and pepper, and put in the icebox until thoroughly chilled. Serve in bouillon cups which have also been kept in the icebox. And right here and now is the time to say that it is almost as important to have cold plates for chilled soup, salad and desserts, as it is to have piping hot ones for hot dishes.

It is in the more substantial part of an outdoor meal that the réchauds (both alcohol and electric) are such a blessing. Here is a corned beef dish

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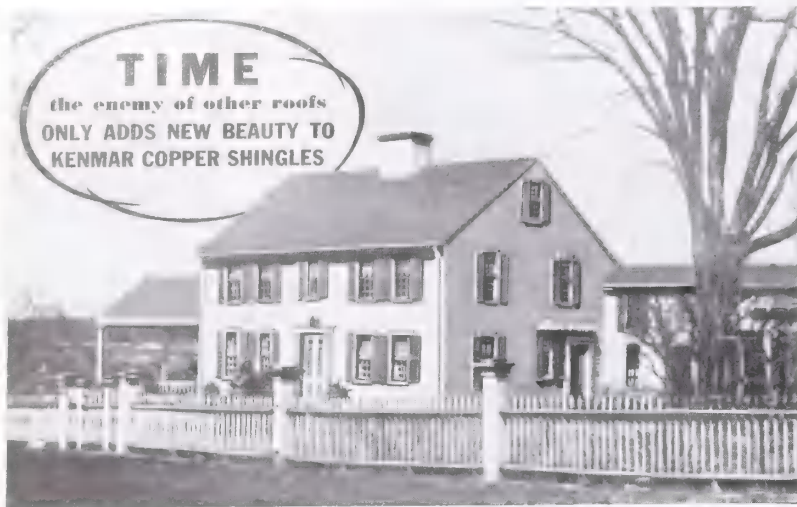
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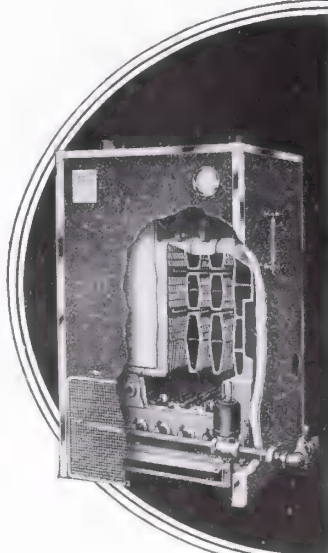
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CORNEB BEEF WITH PURÉE OF GREEN PEAS

Shell four pounds of young peas, and boil them very quickly in salted water until tender. Press them through a sieve, add a tablespoonful of butter, salt, pepper and enough cream to make a fairly stiff purée. Reheat in a saucepan, and then put in the dish in which it is to be served, taking pains that the purée is spread evenly over the dish to the depth of about 3 inches. Have ready a piece of the bottom round of corned beef, which has been boiled until tender with an onion, a clove of garlic, a bay leaf, and half a pint of vinegar. Trim off some of the fat; cut in fairly thin slices, and arrange in a symmetrical row on the bed of purée of peas. In serving, of course a spoonful of the purée is taken with each slice of corned beef. Equally of course, the corned beef must be kept quite hot while slicing.

SCALLOPS AND SHRIMPS IN CHABLIS

- 1 lb. scallops
- ½ lb. shrimps
- ½ lb. mushrooms
- 2 cups California Chablis
- 1 cup chicken broth
- ½ teaspoon grated onion
- 2 tablespoons butter
- 1 egg yolk
- 1 cup cream
- 2 tablespoons flour
- salt and pepper

Wash the scallops, and throw them into fast boiling salted water, and let boil for 5 minutes. Drain and plunge into cold water, and drain again. Boil the shrimps for 10 minutes in a highly seasoned court bouillon (onion, garlic, bay leaf, etc.), shell them and cut them in small pieces. Peel, slice and wash the mushrooms, and put them to simmer with the butter. Add grated onion, and then the broth and wine. Put in the scallops and shrimps and let simmer 5 minutes. Mix the egg yolk with the flour and cream, being careful that no lumps remain. Pour this into the boiling broth, and allow to thicken for a minute or two. Season with salt and pepper, and serve from a réchaud. Wild rice, or plain boiled rice, well buttered, makes a good accompaniment to this dish.

STEAMED CHICKEN WITH CREAM

- 2 young broilers
- ¾ cup butter
- 6 small white onions
- ½ cup dry white wine
- 16 marble potatoes
- 1 cup thick cream
- 1 coffeespoon curry powder (scant)
- 2 branches parsley
- salt and pepper

Clean the chickens and disjoint them as for frying. Put the butter in a heavy iron pot, and lay in the pieces of chicken (which have been rubbed with salt) without crowding them. Turn each piece so it will cook slightly on each side without browning, then add the wine, and the onions which have been parboiled in salted water for 15 minutes. Cover with an inverted pan weighted down by a flat iron, so that no steam will escape. Cook over a very slow fire until the chickens are quite tender, add chopped parsley, and then pour in the cream which has been mixed with the curry powder. Let boil up once uncovered. Arrange the pieces of chicken on the dish in which they are to be served, with the onions, and

the potato balls (boiled); pour over the sauce, and serve from a réchaud.

AN OLD SUMMER SALAD REVAMPED

Take little fresh scallion, and radishes so young that they are no bigger than small marbles, and fresh little carrot and crisp hearts of celery. Slice them wash carefully and then dry well with towel. Add to the vegetables enough sour cream to hold together, put in a spot of prepared mustard, the juice of half a lemon, plenty of fresh ground black pepper, a few crushed caraway seeds, and salt to taste. Mix thoroughly, and serve very cold on bed of romaine.

INEXPENSIVE CHAMPAGNE CUP

- 1 pt. Alsatian or Moselle wine
- 1 pt. domestic Champagne
- 1 pony brandy
- ½ pt. Seltzer
- 6 fresh cherries
- 6 slices fresh pineapple sugar

Pit the cherries, and let them stand sprinkled with sugar for an hour. Cut the fresh pineapple, sprinkle with sugar, and let that stand, too, for the same length of time. Drain off sugar and syrup from fruit, put it in the bottom of a tall glass pitcher, add the other ingredients, all of which have been well chilled, and some ice. Serve at once.

IRISH CUP

- ½ pt. Irish whisky
- 1 pony brandy
- 1 pt. Seltzer
- 2 tablespoons sugar dissolved in juice 1 lemon
- 3 peaches (sliced)

If the peaches are not exceptionally sweet, let them stand a few minutes in some sugar. Combine all the ingredients and serve in a tall pitcher with ice and garnished with mint.

SALMON MOUSSE WITH LOBSTER SAUCE

- 2 cups raw salmon forced through meat grinder
- 1½ cups heavy cream
- 1 cup dry white wine
- bouquet garni
- 1 tablespoon flour
- 1 egg yolk
- dash soy sauce
- 2 tablespoons butter
- 1 teaspoon chopped parsley
- whites 4 eggs
- 1 teaspoon lemon juice
- ½ teaspoon onion juice
- ¼ lb. mushrooms
- ½ cup picked out lobster salt and pepper

Put the raw fish in a mortar, add egg white gradually, working all the time. When mixture is smooth, add cream, lemon juice, parsley, onion, soy sauce and salt and pepper. Press all through a sieve. Butter a medium size mold, fill with the above paste, put the mold in a pan of cold water, and bake in a hot oven until it sets. Put the fish bone and skin in a saucepan with 1 cup water and white wine, bouquet garni (onion, parsley, celery, carrot) and boil gently 15 minutes. Melt butter in frying pan, add sliced mushrooms, and when soft add flour. When well blended, pour in 1½ cups of the court bouillon in which fish bones have cooked. Allow to thicken slightly, and then pour onto beaten egg yolk. Add cut-up lobster meat, season with salt and pepper and reheat in a double boiler, stirring constantly. Unmold mousse onto hot platter, pour sauce around it and serve.

—SHEILA HIBBEN

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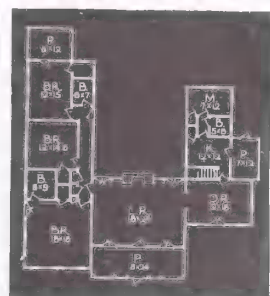
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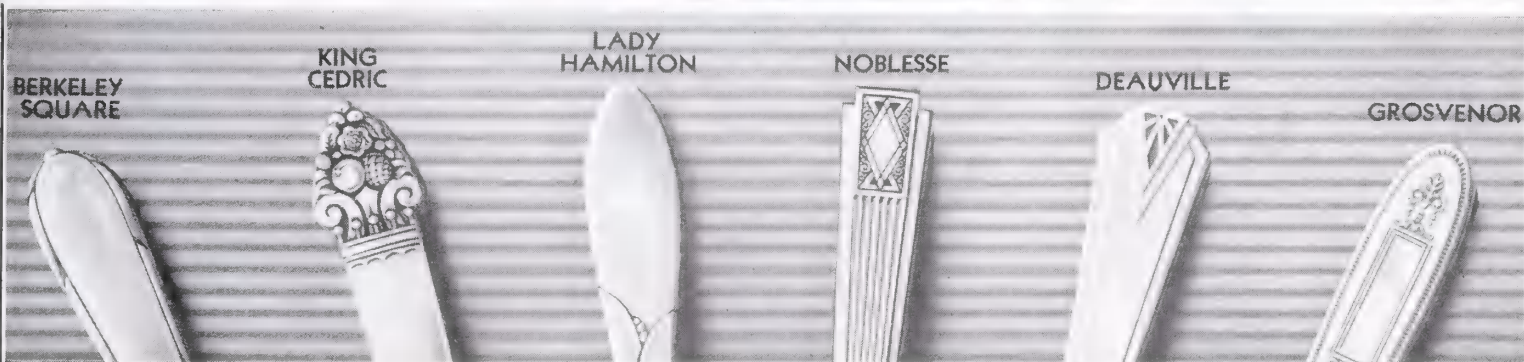
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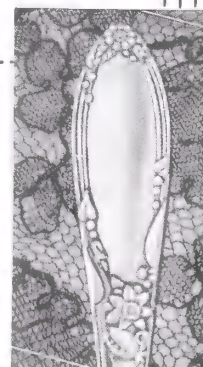
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towns and their ageless fascination, you have not yet seen Italy. Then travel northward again, and you reach the lakes. Once having reached them you will find it hard to leave them. And indeed, there is no reason (unless you are so unfortunate as to be tied to a more mundane world) why you should ever leave them. There is no time of year when they are not at their best. On Lake Garda, for example, you may have the majestic sweep of the rugged mountains to the north, or the sheltered, welcoming beauty of the Bay of Salò to the west. Even in the middle of winter, there is warm sunshine and little wind in the Bay of Salò.

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CONTINUED FROM PAGE 19

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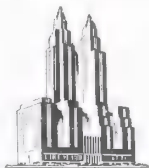
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Two Chrysanthemums not generally known as such, Feverfew and the Painted Daisy, are garden favorites. *Pyrethrum roseum*, the Painted Daisy, is really *C. coccineum*. Its single Daisies in soft shades of rose are found in the border grouped with Iris and Columbine. Feverfew (*C. parthenium*) is a commonplace perennial, planted for its abundant flowers and luxuriant pungent foliage. The double variety, with pure white flowers, is smaller, more compact and more refined. The dwarf Feverfew, Golden Ball, with neat foliage and bright yellow buttons, makes an excellent edging plant. And the variety *aurea*, called Golden Feather because of its plummy yellow foliage, is a popular subject for carpet bedding.

Daisies are important to the summer border, and are becoming more so with the many fascinating new varieties available. Even the common field Daisy (*C. leucanthemum*) has been allowed to enter the border in an improved form, and the splendid Moon Daisies, the Shasta Daisy and its derivatives, have an established position. The Shasta Daisy is not *C. leucanthemum* as it is frequently called in the catalogues, but a form of *C. maximum*. The new Moon Daisies are a decided improvement on the old Shasta Daisy, which always seemed to me a lot of plant for a very inferior bloom. Alaska is one of the best of the new strain. The wide flowers above tufts of glossy dark foliage glisten like white porcelain. The dainty, narrow-leaved Elder Daisy, a similar variety, Sutton's May Queen, and the White Lady Daisy are all early bloomers. The White Lady Daisy makes a thrifty plant with a thick cluster of leaves, and it has double flowers. King Edward VII goes under the charming (if not regal) name of the Moonpenny Daisy. Another Chrysanthemum of this group is the giant Daisy (*C. uliginosum*). Taller than the Moon Daisies, and more spreading, it needs plenty of room in the back of the border. The white flowers appear late in the summer. Then there is the unpronounceable and minute turfing Daisy (*C. Tchihatchewii*), a native of Asia Minor, and little known here though both seed and plants are available. It is said to make a thick carpet under trees and in dry waste places, and to be excellent for edgings. Its foliage persists into the winter, and it blooms profusely in the early summer.

The "summer Chrysanthemums," grown in the garden as annuals, are mostly derived from the gaudily ringed *C. carinatum* and the pale yellow Crown Daisy, *C. coronarium*. *C. carinatum* is sometimes called the tricolor Chrysanthemum from its dark purple disks and its yellow and white rays—with a circle of red added in the Burridgeanum strain; it comes from Morocco, and its modern hybrids ringed with maroon, purple, yellow and copper are as colorful as the tiles in Moorish gardens. The Paris Daisy (*C. frutescens*), the yellow Marguerite of the florists, can be grown out of doors in the summer. Interest has been revived recently in *C. mawii*, a low, bushy Chrysanthemum that blooms in the summer. It is tender, and must

be grown as an annual in the North. It has small pink flowers and silvery foliage.

A tendency toward blooming late in the season is one of the most important characteristics of Chrysanthemum. Several other species, in addition to *morifolium* and *C. indicum*, provide bloom in the borders in the fall. *C. coreanum* has single flowers with gold centers, and thin, pointed white petals that turn pinkish when touched by frost. It is sprawling in habit, which is not undesirable if it is allowed to hang over a low wall. It is now much talked of as the parent of the lovely new Korean hybrids. A number of the new single Chrysanthemums, as delicately formed and as brilliantly colored as Gerbera, appeared in the catalogue last year. Among them were the copper Mercury, Ceres (as its name implies the color of ripe grain), and the pink-flowered Daphne. In this spring catalogues a host of new varieties are added. They vary widely in type and color. There is Sappho, a compact dwarf with yellow flowers; Psyche, a showy pink; and Fortuna, whose curled petals are ox-blood red. There are also several double ones, which seems a pity, as the charm of the Korean hybrids is the single flowers. These Chrysanthemums have, aside from their great beauty, the splendid qualities of early bloom, hardiness and bushy growth habit handed down to them from their Korean parent.

The Arctic Daisy (*C. arcticum*) is a low-growing perennial (3"-15") with flowers resembling those of *C. coronarium*. These solitary white (or pink) Daisies from Alaska are welcome in the edge of the border when more tender flowers have been killed by the frost. Another native of Korea that has been introduced into American gardens is *C. sibiricum*. It is also a late bloomer and has small Aster-like flowers, the rays white or deep pink. It grows about two feet. The Nippon Daisy (*C. nipponicum*), a fall-flowering species from Japan, has small white flowers with greenish disks. The flowers of the Nippon Daisy and the Arctic Daisy have petals of a firmer texture than those of the Korean Chrysanthemum, and are more resistant to frost. It will be interesting to see whether Astrid, a natural hybrid of *C. arcticum*, and one of the garden Chrysanthemums which, among the novelties in the spring catalogues, will inherit this admirable quality. Astrid has single, bronzed petals, flowers of a less delicate form than those of the Korean strain.

Since herbs are much in vogue at present, their enthusiasts may be interested to know that two of them are Chrysanthemums. The familiar Tanmore picturesquely called "Bitter Buttons," is *C. vulgare*. Tall and rank, with spreading roots, it is considered a weed by most gardeners, but its luxuriant curled foliage and bunches of bright yellow flowers can be used to advantage in some bare spot. It takes hold in poor soil, and becomes permanently established. Tansy is aromatic, but bitter to taste. The other herb among Chrysanthemums, Costmary (*C. balsamifera*) is grown for its sweet-scented foliage which brings out the fragrance of other herbs. The flowers are insignificant greenish buttons, without rays in the commonly grown variety *tanacetoides*.

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It is really a great pity that we modern Americans, whose ancestors were so wise about sherry, know so little about the serving of this incomparable wine. And it's a funny thing that a drink so highly thought of by the Founding Fathers should also be so well adapted to modern life, for sherry does fit nicely into the 1936 scheme of things. First of all (unlike unfortified wines), it is not harmed by being jiggled around in a car, which makes it ideal for picnics. Then, heat doesn't in the least hurt sherry, so that it can be kept in a town apartment without bothering about cellar temperature. And what makes sherry the most economical of all fine drinks is that, once opened, it doesn't have to be drunk up within a day or so, but can be kept indefinitely.



Two misfortunes, however, we are constantly running up against, and we might as well get the complaint about them off our mind right here. First, even those friends who know enough to offer us a good dry sherry frequently don't know enough to chill it. It should, of course, be set in the icebox for from forty minutes to an hour—not longer, so that it will lose none of its bouquet. This does not apply by any means, though, to the heavier types of sherry, which should not be chilled, but which

we have had ruined for us often enough by being served with highly seasoned canapés. Please, then, for our sake, offer your dry sherries and serve them with pretty nearly any kind of appetizer you please, but the soft, nutty sherry should remain at room temperature and be drunk with plain biscuits, or most with cheese or salted nuts.

Incidentally, so many people seem not to have learned the pleasures of the recipe of a sherry cobbler that I am giving it here: In a goblet put a fourth spoon of sugar, one and a half jiggers of dry sherry. Stir well, then fill with ice and add half a slice of pineapple and half a slice of orange.

If you are one of those who know little about wines and want to learn about them without having to wade through the chi-chi with which some of the connoisseurs love to surround the subject, you can do no better than study the little pamphlet got out of Alex D. Shaw & Co. It presents the whole wine question simply and clearly. We were pleased to see that here proper attention is given to the S and Moselle wines. We shall be fully surprised if, by the time it comes, Americans haven't become addicted to some of these pleasant light wines that, properly chilled, are charming for hot weather luncheons.

There is a new yellow tomato juice (of all things) on the market. It seems to taste like any good red tomato juice.

WELL CHILLED . . . WELL BILLED . . .

is the keynote for dog-day menus. But that's only the beginning. When *The Food and Drink Bar*, in the August issue of *HOUSE BEAUTIFUL*, goes into the matter of cold foods, you may expect novelty and palate-tickling that exceed the bromidic boundaries of crisp lettuce and iced tea. This is one feature you can't afford to miss. The August issue will be out on July 20th.

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SERVE THESE TIDBITS, FROM COCKTAILS TO CARAMELS

It looks exciting and sunny, and its manufacturers claim that it is bursting with vitamins A, B and C. Of course there are all sorts of imaginative ways of serving this pretty drink—the best, we think, being a cocktail seasoned with plenty of celery salt, a dash of onion juice, some chopped green pepper and parsley, salt and pepper and a good squeeze of fresh lime juice. Strain and serve very cold. It also makes a fine salad, seasoned in the same way, with the addition of a tablespoonful of Knox's gelatine, and molded in little muffin pans. Then it is turned out on a bed of romaine, and served with mayonnaise mixed with chili sauce. This new item can be had at Park & Ford's, Macy's, Bloomingdale's and Charles', and various other first-class grocery shops.

For these summer week-ends, when you get home from the country late on Sunday night, and have forgotten all about ordering Monday's breakfast, Thomas' English muffins are a joy and help in time of need. They keep as fresh as anything (Cellophane-wrapped) for a period of several days, and for a comparatively good toast, or as the foundation of any number of really magnificent breakfast dishes, there they are. A particularly good one is this: split, toast and butter two English muffins, spread with Underwood's deviled ham, a poached egg on each half, and serve with a highly seasoned tomato sauce. This can be used as a luncheon rée by sprinkling grated Parmesan cheese over the sauce, and browning it in a hot oven. In this case, lay the toasted muffins in a shallow baking dish and serve in the dish in which browned. Another good and ridiculously easy way to serve these muffins is to toast them and then spread with a mixture of anchovy paste and sweet butter, and



roll over them a cream mushroom sauce. It is the easy and at the same time savory dishes of this sort that are needed for these hot days.

This is a problem with which both cooks and eaters are preoccupied these days, and food manufacturers have been quick in recognizing it. Macy has some new York House foods that are both pleasing and substantial, among them excellent calves' sweetbreads done in olive oil and packed in glass jars. Awfully good made into a salad for summer luncheon, or done into a hot entrée with a little or no trouble. The same sweetbreads also come in a well flavored sauce that requires only to be heated.

Summer is a very bad season for us soup lovers. It's hard to give up soup for three months of hot weather, and it's harder still to get overheated by a hot one. This pleasant cold soup was invented by a gentleman who is none too fond of the usual jellied consommés and madrilènes, and yet refuses to begin a dinner without something at least belonging to the soup family. We have tried this ourselves and find it delicious. To a can of Heinz cream of tomato soup add a dash of onion juice, chopped parsley, chopped celery, a little soy sauce, salt and pepper, and a cupful of cream. Let stand in the icebox until thoroughly chilled, strain and add a little fresh lime juice. Serve in cold bouillon cups with a few pignola nuts sprinkled on top of each.

Spry, the brand-new shortening, seems to have been invented just in the nick of time for the strawberry shortcake season, and already it has added an extra glitter to the prestige of that most magnificent sweet dish. Of course, when we speak of strawberry shortcake, we mean the one hundred percent American article made with rich biscuit dough and served with plain cream. Here is our favorite recipe for it. Sift 2 cupfuls of flour onto a board with ½ teaspoonful of salt, 1 teaspoonful of sugar and 3 teaspoonfuls of baking powder. Work in 2 tablespoonfuls of Spry and 1 tablespoonful of butter with the tips of the fingers. Add ¾ of a cupful of milk gradually, mixing with a knife to a soft paste. Roll out to half an inch thickness, and fill a large layer cake tin. Bake in a hot oven, and when done split open with a fork, scrape out some of the soft part, and moisten the



inside of each crust with melted butter. Pile the strawberries which have soaked half an hour in sugar (whole, not crushed) generously onto the bottom crust, put on the top, dust with powdered sugar, and decorate with a wreath of extra fine berries.

When people ask us for formulas for new summer drinks—long drinks like punches and cups—our answer is always to take practically anything on hand and mix it with White Rock, and it will turn out fine. That's probably exaggerated, but at least it's true that you have got to have the White Rock to start with. After that it's easy enough to add white wine or red wine, French wine or German wine, summer fruits or orange slices, brandy or liqueur. It's a rich field for experiment.

—V. M.

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GROWING PERENNIALS FROM SEED

CONTINUED FROM PAGE 39

vitality of seeds. They should be kept in a cool, dry place in a tightly covered container: a tin box with a tight cover or a well-corked bottle. The colder and more airtight they are, the better.

Some vigorous seeds, Hollyhock, Flax (*Linum perenne*), Sweet William, Foxglove, for instance, may be kept for the second year if stored properly, and still give a fair percentage of germination. But it is a good rule never to keep seeds over for the following season.

SEED BEDS AND FLATS. The seeds may be sown in a bed in the open ground, or you may use flats, which is the florist's name for open boxes of wood about three inches deep. Each method has advantages, and each has drawbacks. The flats take less soil, and they can be moved from place to place to suit your convenience, but they need more attention as they dry out quickly.

The seed bed does not need watering so often, and the seedlings may remain in it without transplanting, if necessary, as they have more root room. They will stand more neglect in the bed without suffering, so that the novice will probably find it easier to use than flats. On the other hand, after the seeds are sowed, the bed cannot be moved.

Whichever you use, a cold frame without the glass covers will be a great help. Frames can be purchased ready made, or a homemade rectangle of eight-inch boards will do just as well.

THE SOIL. Seedlings will grow only when they have the right temperature, suitable soil, and the proper amount of moisture. The seeds will germinate when the temperature is about sixty degrees, and they must be in the soil long enough beforehand so that the moisture will have softened them sufficiently to enable the little plants to break through. If you sow your seeds early, Nature will take care of the temperature for you. Proper soil is within your own control.

Don't try to make a seed bed by simply digging up a patch in the garden and raking the soil fine. That will do for vigorous seeds such as Hollyhocks, which may be treated just like the vegetables. But most of the perennials need a little more considerate treatment. Prepare a compost with one-third loam, one-third humus or leafmold, and one-third sand. Do not use manure or commercial fertilizer, and do not take the loam from a garden which has been planted for years. Find some fresh soil. The humus, which is black and soft, and is decayed vegetation, can be bought by the bag at any place dealing in garden supplies. A bag of sand can be purchased from a lumber yard. Thoroughly mix the compost and sift through a quarter-inch mesh.

STERILIZING. It is perfectly possible to raise seedlings without sterilizing the soil, but it is well worth taking the trouble, especially if you are sowing choice or rare seeds. You may have no disasters from disease but, on the other hand, you may raise a quantity of sturdy little seedlings and some morning find most of them lying flat on the ground with their stems rotted off at the surface of the soil, and you will know that the "damping off" fungus has attacked them. This and many other diseases can be avoided by sterilizing.

The compost you use may be sterilized by putting a panful in the oven of the kitchen range and baking it until it is thoroughly steamed through. Or you can buy sterilizer in the form of a liquid or a dust at a seed store, and follow the directions given by the manufacturer. Besides destroying disease germs, baking the soil will kill the weed seeds it contains, and this is a great help if you do not know what the seedlings will look like. With no weeds in the soil, you will know that every seedling that appears is something that you sowed. If you want to save yourself a great deal of time and trouble you will find compost suitable for sowing seeds on the market that is already sterilized.

PREPARING THE SEED BED. Select a piece of ground in the highest part of the garden where the drainage is perfect and where there is protection from winds. Make the bed two to three feet wide and as long as you choose; six feet will be a convenient length. On this space lay four inches of cinders or small stones, and on top of the cinders lay spagnum moss or half-rotted leaves—some material that will keep the soil from sifting down among the cinders and blocking the drainage. Put the frame in place and fill with four or five inches of compost. Make it level, firm well, and water thoroughly; then let it stand for twenty-four hours.

If you are using flats, put a layer of drainage on the bottom and fill with compost to within half an inch of the top of the flat. Then put the flats in the frame on top of the cinders. Of course in this case it is not necessary to fill the frame with compost.

SOWING THE SEEDS. Whether you have sterilized the soil or not, be sure to dust the seeds with a disinfectant before sowing. There are a number of dusts on the market for this purpose and only a small quantity is required. Follow the directions on the container. Then you will have no trouble.

When you are ready to sow provide markers, and also some pieces of lath. The little wooden plant labels that are sold at all supply houses are convenient markers. Write the name of the seed and date of sowing on a label and put it in place before you sow the first package. If you use the India waterproof ink that is made for artists, the writing will remain legible as long as the label lasts. Then sow the seed either in rows or broadcast rather thinly trying to keep the seeds evenly apart so they will not come up in bunches. When you have finished one kind of seed, put a lath down to make a dividing line, and proceed to sow your next package.

After the bed is sown, cover with a thin layer—perhaps an eighth of an inch deep—of finely sifted compost. Very small seed, such as Foxglove, should not be covered at all but simply pressed into the soil. Firm the whole bed and do not be afraid of pressing down hard. You cannot hurt the seeds and the closer contact they have with the soil, the better they will germinate. Then water thoroughly, but very, very gently. Use a watering can with a very fine rose, or else lay burlap on the bed and water through that. Finally cover

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The Garden Editor

HOUSE BEAUTIFUL

72 Madison Avenue, New York

with three or four inches of straw. This covering is not to protect the bed from frost—frost would help the seeds, not harm them—but to keep it moist and dark and protected from heavy rain and wind while not excluding the air. Until the seedlings appear the soil should be kept damp, never really wet and never dry. The same procedure should be followed exactly if you use flats.

WHEN THE SEEDS COME UP.

Some perennials, the hardy Pinks, for instance, will be up in a week. Hollyhocks will germinate in four days. The majority take ten days to two weeks to germinate, and a great many will take anywhere from a month to two years.

As soon as the seedlings appear the straw should be gradually taken off; as the seedlings become stronger they will bear more and more sunshine. Watering should be carefully attended to for the little plants will perish if they become dry for even a short time. If a heavy shower beats them down they may not come up again, so keep some covering near at hand in case of a sudden thunder storm. They should be thinned out to stand half an inch apart, and the sooner this is done the stronger the remaining seedlings will grow.

In about six weeks from the time the seedlings appear above ground they will be strong enough to transplant, and they should then be planted in nursery rows in the open ground and grown along until it is time to put them in their permanent places.

DETAILS.

The novice will be wise to start with the perennials that are easiest to grow. Some of these are Centaurea, Coreopsis, Flax (*Linum perenne*), Gaillardia, Hollyhock, Lych-nis (Maltese Cross), Pinks (*Dianthus plumarius*) Sweet William. These all come up quickly, need nothing special.

Some perennials that will germinate sparsely or not at all unless they are sown early are Columbine (*Aquilegia*), Delphinium, Primrose, *Scabiosa caucasica*, Viola.

Campanula seed is very small and must be pressed into the soil, not covered. It comes up in ten days. The seedlings are so tiny that they are difficult to handle and they grow slowly. Probably the easiest way to manage them is to thin them out when they crowd each other, and leave them in the seed bed until the following spring.

Foxglove seed is also minute, but the seedlings grow rapidly, and must be thinned early and rigorously.

Delphinium germinates in fourteen days. It grows vigorously and is easy to transplant, but must not be moved in the autumn. Every precaution should be taken by sterilizing and spraying to keep it free from disease.

Gypsophila paniculata, the hardy Baby's Breath, comes up profusely and looks frail but in reality is very easy to handle and transplant. Use plenty of lime when it is planted out.

The hardy English Primroses and Polyanthas germinate freely, and are very easy to transplant, but the hot weather is hard on the seedlings and they must be shaded and kept well watered through the summer.

Violas are cool weather plants and like plenty of moisture. They may be treated like Pansies and sown at the end of the summer if you can secure fresh seed; that is, seed that was harvested the same summer. Seed of the previous year will not germinate.

Hardy Poppy germinates quickly and freely and grows rapidly, but is difficult to transplant until it is dormant. Thin out rigorously and leave the remaining seedlings in the bed until the end of August when the foliage will have died down. The roots can then be moved.

PLEASE TELL ME

CONTINUED FROM PAGE 50

QUESTION:

If I decide to use plaster instead of wood sheathing for my ceiling can metal lath be nailed directly to the ceiling joists or do wood strips have to be nailed to the joists first? I wish to keep the ceiling high.

ANSWER:

The wood strips to which you refer are called furring strips. The reason for them is that much of the framing lumber in use in many parts of the country is not sized. This means that in a supply of floor joists there may be variations in the depths of joists amounting to as much as half an inch. To get an even ceiling, therefore, the short ones must be furred down to meet the deeper ones before lath for plaster is applied. There is no reason why lath should not be nailed directly to the bottom of the joist except for this unevenness. In some districts the use of sized lumber is normal practice and it is procurable in any district at a slightly higher first cost than unsized lumber.

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Glass Gardens



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Although the price is reasonable, nothing has been sacrificed in giving you a Lord and Burnham reputation practical-purpose house, having the height of flower-producing results, and a construction for long-life. It is a high-quality proposition throughout.

Glad to send you special printed matter on it, giving you full particulars so you can know exactly what you get. It also gives you a goodly lot of interesting facts on what can easily be grown in the three ample size benches. Send for it. Get the complete description. See for yourself what a fine greenhouse you would be getting at a price that appeals to you for its reasonableness. Due to general rise in cost of building materials we cannot guarantee this price for longer than 30 days.

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and don't say we didn't warn you! These prices good until July 15—no later!

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Mammoth bulbs sure to bloom first season **\$3.50**

100 DARWIN TULIPS

Special mixture of named varieties **\$4.50**

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for naturalizing in shrubbery or lawn **\$4.00**

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25 each in 8 varieties of these earliest and loveliest of Spring flowers **\$5.00**

ALL OF THE ABOVE

612 Top quality bulbs, in sets of 1st, value \$10.00, for **\$20.00**

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Order Early FOR Ideal Darwin TULIPS

HERE'S a caution and a suggestion you can but welcome. Let's prevent the disappointments so many had last Fall in not getting the new Tulips they wanted. Never had we been so totally sold out so early. This was particularly true of the new Ideal Darwins that have jumped so in popularity. The supply in Holland is limited. Of many varieties we have purchased the entire available supply and the quantities of many kinds are small.

So send at once for our new Catalog—24 pages in full color, and offering the finest and largest collection of Spring-flowering bulbs in America.

Here is an offer on the new Ideal Darwin Tulips:

20 each of La France, Gloria Swanson, Scotch Lassie, white Emperor, and Benjamin Franklin—100 bulbs for \$9.25

Wayside Gardens

32 Mentor Ave., Mentor, Ohio
Owners: Elmer H. Schultz and J. J. Guillemans,
Distributors of Sutton's Seeds,
Send for Seed Catalog.

PLANTS FOR FRAGRANCE

CONTINUED FROM PAGE 33

border of Petunias in white through to pink, lavender and purple, all mixed together. Their warm peppery scent was delicious in the afternoon sunshine.

Sweet Peas are famous for their fragrance and delicate shapes, and it is too bad our climate does not permit us to use them as is done in Ireland and England, where they are trained to make fragrant colorful hedges.

Nasturtiums smell aromatic and spicy. Sutton's have some beautiful ones, particularly Sutton's Salmon, a real salmon shade, and Cloth of Gold, a pure yellow.

The annual Verbenas are fragrant and attractive in their pink, red, purple and white tones. They make fine ground colors for late autumnal effects.

The Violas will flower all summer when grown in partial shade if the flowers are not allowed to go to seed, but instead are picked as they fade.

Erysimum is a fragrant biennial, a native of western America. It flowers well into the summer and comes in yellow and orange shades and smells faintly of Wall Flowers. *Erysimum asperum* is the correct name, but the catalogues often list it as *Cheiranthus allioni* or as *Erysimum perofskianum*. Its flowering can be prolonged by starting the seeds in January instead of in the previous September.

Valerian officinalis is a perennial with a strong scent like Heliotrope but with an acrid quality. It spreads like weed but its tall spires and neatly compound foliage are attractive among more colorful plants such as the Phloxes.

Phloxes are native American plants and many species grow in our woods and meadows. They are all fragrant, smelling of a delicate rose scent combined with a quality of their own. When planted near rocks, the creeping Phloxes like sun, but they will also grow in partial shade. With the Lilies, the *Phlox paniculata* and its many horticultural forms are splendid. Two Phloxes, Miss Lingard, a white one, and the pink Caroline start the procession. Some of the new introductions come in magnificent tones of rich purple, deep blue and pale pinks, such as Leo Schlageter, crimson with a scarlet eye, Camillo Schneider, a red one, and Comté, a plum-colored variety. But the pale pink, salmon and white are cooler looking.

A fragrant strain of *Delphinium chinense* has been found and has a sweet faint perfume. A perennial Lupine, *Lupinus cytoides*, is five feet high with lavender pink blossoms and smells like Sweet Peas.

Within the last few years a new group of plants has been brought into the garden. They are the relatives of the true herbs. Amongst them are *Nepeta grandiflora*, two feet high and very like *Nepeta André Chaudron*. It has hairy scented leaves like those of Catnip, *Nepeta cataria* and *Nepeta mussini*, but it blooms in midsummer and its flowers are large, and of a deep violet blue. They are somewhat tubular with the lower lip projecting, a characteristic of the species. *Nepeta wilsoni* is another pretty one, a much smaller plant but with blue flowering spikes. *Nepeta macrantha* makes almost a small shrub and is a gorgeous sight.

The Sages have a heavy warm smell. *Salvia officinalis alba* is like *Salvia*

officinalis except that it has white flowers instead of blue ones. Both these plants have gray crinkly leaves like changeable velvet. *Salvia horminum* is an annual, about fifteen inches high and with many branches. The variety Blue Beard has conspicuous dark blue bracts and Pink Gem has pink bracts subtending the inconspicuous florets. Both are decorative plants and seed themselves for the following year. *Salvia patens* has the bluest flowers in the garden but since it is not hardy it has to be started indoors and treated as an annual. *Salvia azurea* and *Salvia farinacea* are two attractive late summer plants, both with blue flowers. They would be about three feet if they stood up straight but they droop over. *Salvia azurea* is far the handsomer of the two. The scarlet Sage of bedding-out-days called *Salvia splendens* is an annual and there is now a deep purple variety and an attractive salmon-colored one called Welwyn. *Salvia sclarea* variety *Turkistanica* is a variety of the old-time Sclary, and a biennial, two feet or more high. It is covered with bristly hairs which give it a glistening quality and the conspicuous bracts have a satiny texture and are a pinky blue. The plant has a strong smell, not too pleasant.

The Savories are another group of fragrant plants fine in the rock garden. They are spreading little sub-shrubs, pleasantly aromatic. Winter Savory or *Satureia montana* has white flowers, which cover the plant like snow. *Satureia alpina* has purplish flowers and *Satureia croatica* has pale lavender blooms, as has the *Satureia acyades*. These last two hug the ground closely.

The Thymes burst into pink, purple, pale lavender, white or scarlet bloom in July, according to their kind. The Serpyllums or creeping Thymes, when planted in rocks, at steps or between the stones of walks, make brilliant cushions with a thymey, spicy scent.

The Monardas are native plants and have the smell of lemon and mint. *Monarda didyma*, the variety Cambridge, the Latin name of Oswego Tea, has bright red flowers. It likes a little shade. *Monarda fistulosa* or wild Bergamot has lavender blooms. A variety called Salmonia has flowers in a soft and pleasant shade of pink. There are also Monardas with deep purple flowers and some with magenta.

Of all the flowers in our midsummer gardens the handsomest and most fragrant are the Lilies. *Lilium candidum*, the madonna Lily, has the sweetest scent of any flower. But the candidum Lily blooms in June. Its offspring, *Lilium testaceum*, comes later and has a pleasant scent. The regal Lily has a somewhat heavy perfume that carries. The fragrance of *Lilium auratum*, the golden-banded Lily of Japan, is so strong it is almost overpowering. *Lilium speciosum* has a delicate scent and comes in pink, white and deep rose at the end of August and in early September. Other pleasantly fragrant Lilies are three natives from the West coast, *Lilium parryi*, a difficult yellow one, *Lilium rubescens* and *Lilium washingtonianum*. *Lilium longiflorum*, the Easter Lily, is fragrant but not hardy north of Washington. *Lilium brownii*, from China, has a strong scent, a tubular creamy flower purplish brown on the outside of the perianth.



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Permit us, friends, to introduce
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WINDOW

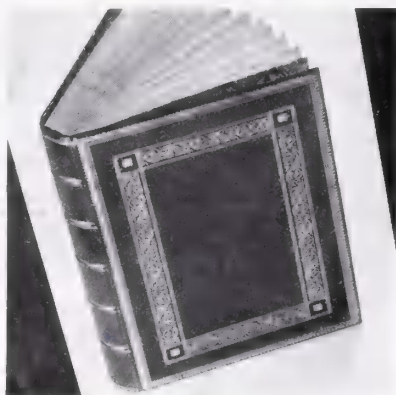
1 For centuries, ever since the form and shape of the shell first intrigued the imagination of artists, the shell motif has been an integral part of myriads of designs. Silversmiths recognized its beauty of contour long ago and to this day use this shape in many different ways. These Sterling silver bonbon dishes, for instance, retain all the original grace of their prototypes. There is a formality about them which makes them as perfect for use in a living room as in a dining room. Upper right, \$11.50; lower left, \$8.50. William H. Plummer, Ltd., 695 Fifth Avenue, New York.



2 After days spent under the summer sun in the arduous pursuit of sport, you'll find it pleasant to relax on something as purely feminine as a chaise longue, especially when the daintiest of pillows (such as we show you here) rests under your pretty head. The pillow, of down, is 15 inches by 11 inches, and covered in crepe de chine in pink, peach or blue. The slip cover is of fine French lawn, trimmed with val lace and embroidered muslin. It is tied on with bows of ribbon matching the silk cover. It costs \$10.45. From the New York Exchange for Woman's Work, 541 Madison Avenue, New York.



3 Perhaps you have small hopes that anyone will ever really want to write your biography, perhaps you don't really expect your name to go down to posterity, but even so, you might find it interesting, when you're old and gray, to have some tangible record of your spiritual progress through life. To that end, we show you the Personal Log Book in which you may preserve the poem you wrote that spring, or your efforts at sketching, or perhaps other memoranda of personal interest. The book is bound in fine leather and hand-tooled in gold. \$7.50. From Lord & Taylor, 5th Avenue at 38th Street, New York.



4 This chair might be named "Invitation to Comfort." Certainly it is unusual to find a wrought iron chair that you can really lounge in. The padded canvas is sunfast and water repellent and comes in blue, green, rust or henna. And if you ever want to change the canvas you'll find it's a very simple matter to remove it. The price is \$25. The hand wrought iron table is \$7.50 and can be had in white or Pompeian green. Two glass shelves make it doubly useful and the rail handle provides for ease in moving it from place to place. Salterini, 322 East 44th Street, New York.



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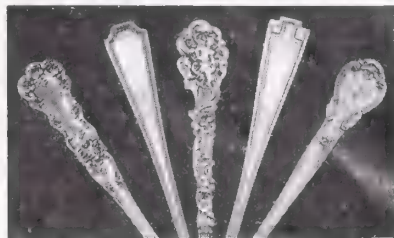
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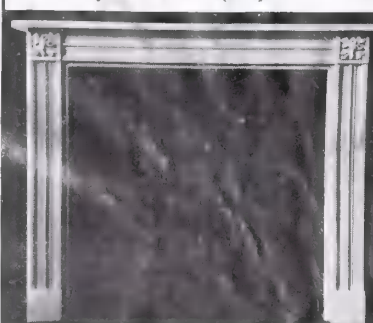
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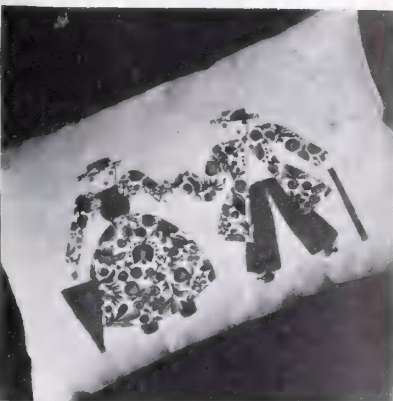
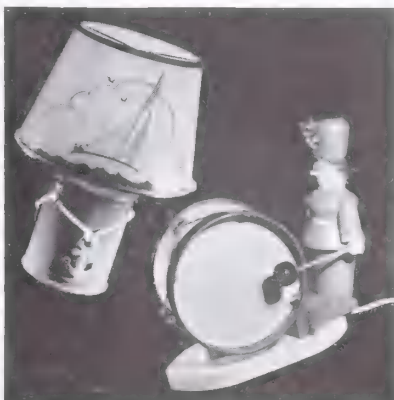
To order the objects shown in the columns which follow, mail your check or money order directly to the shops which carry them. The addresses are given in full

SHOPPING



5 St. Francis, that patron saint of birds, presides benignly over the bird bath pictured, as it is fitting he should. If your garden has lacked a bird bath up to now, it is not too late to do something about it, especially when there is one as highly ornamental as this to be found. The birds are sure to be grateful and you delighted with the added charm it lends to your garden. The whole thing is in white glaze and stands twenty-six inches high, with the shell eighteen inches in width. The price is \$17.50 f.o.b., The Galloway Terra-Cotta Company, Walnut and 32nd Streets, Philadelphia.

6 Going to bed might become almost a pleasure to your stubborn little night owl, if he had this drummer boy lamp to light his dreams. This lamp, with its ridiculous-nosed soldier in his colorful uniform of painted wood, would be so utterly appealing to a small boy that we wish we could afford to buy several of them to distribute to deserving young fry of our acquaintance. If your offspring is of a nautical rather than military inclination, the one sporting the miniature anchor and a sail boat shade might be equally alluring. They are \$7 each at Childhood, Inc., 32 East 65th Street, New York.



7 Pictured is just one of some of the gayest pillows we've seen. These are adorned with amusing little figures, such as the jolly couple we show you here, appliquéd in bright prints on a solid color background of hand woven linen. There's one with an adorable rose-colored steed who owns a flowing tail of rickrack braid. On another a ridiculous crowd is off for a ride in their gay peasant cart. In fact, there are any number of designs to choose from. The materials, filling and workmanship are all of the finest. They cost \$14 each. From Pitt Petri, 501 Madison Avenue, New York.

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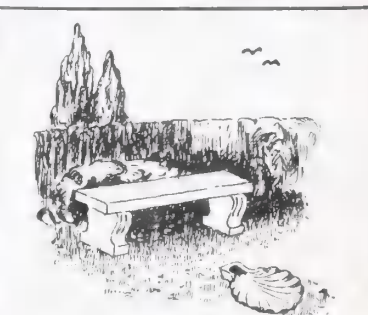
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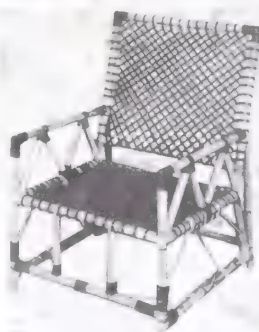
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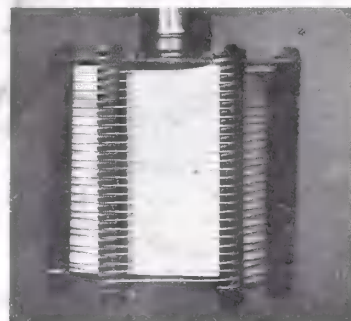
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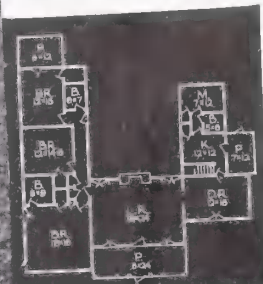
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Champion Marsa v.d. Magunsia, one of a pair of outstanding Harlequin Danes owned by Mr. Ben H. Wilson, Rushville, Indiana

Shows. During August shows are confined, for the most part, to the eastern seaboard and New England claims a majority of the all-breed events. First of these is the show of the Rhode Island Kennel Club on the 8th at Portsmouth, R. I. just a short drive from Newport. It is a time-honored fixture in the kennel world and each summer brings an increased entry and a larger gathering of fanciers from distant points to enjoy the competitions and to linger a few days or longer amid the beauties of this southern New England coast resort. Glen Farm at Portsmouth presents a picturesque as well as a practical setting for the big exhibition, and handlers and their charges delight in the summer sunshine tempered by salty breezes from the Atlantic Ocean. A week later the Ox Ridge Hunt Club, encouraged by the success of its initial venture of last summer, will hold its second show on the polo field at Darien, Conn. The scene will then shift to the lovely Berkshire Hills where, in the fashionable resort of Lenox, the annual show of the Lenox Kennel Club will be given. Last of the "Down East" fixtures is that of the North Shore Kennel Club late in the month at Hamilton, Mass. The North Shore is the summer rendezvous of wealth and fashion of the Bay State and Hamilton is the home of the famous Myopia Hunt Club, one of the oldest of America's country clubs. During the first two exhibitions the officers of the

Kennel Club established a reputation for hospitality and thoughtfulness the convenience of their guests that certain to draw many new exhibitors.

Great Danes. Of the large dog breed is making more rapid or sound progress than the Great Dane. Numerous recent importations of the best specimens obtainable augur well for the future of this majestic animal in the United States. There is now a steady supply from the best foundation stock and monthly registrations are averaging more than a hundred. Just 11 specimens were benched at the last Westminster show. While not as many were present at the great Morris at Essex exhibition, it was a distinct triumph when a representative of the breed placed second in the working group of a score of breeds and a total entry in the group of 858. The winner was the notable Champion Monarch Halescroft, shown by Mrs. H. W. Yorke of Osterville, Mass. Among outstanding specimens recently imported to the United States by Ben H. Wilson of the Wilsona Kennels of Rushville, Ind., is the one pictured this month. He is Champion Marsa v.d. Magunsia, a beautifully marked harlequin, and one of a pair of winners last year at the exhibition at Frankfurt-am-Main. His winning mate was Champion Bamba v.d. Wernheide. Mr. Wilson attended this year's German Sieger show and returned with twenty-two specimens of various breeds.

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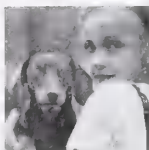
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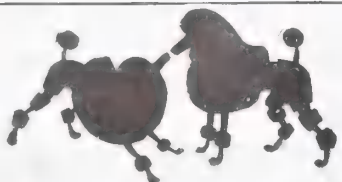
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SHOW



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Poodle Progress. Americans, more than otherwise, are fickle in their tastes. The unknown of the moment is the hero of the morrow; styles persault in a season, while the critical winds veer to all points of compass. It is much the same in dogs. Types change and first one breed then another reaches the pinnacle of popularity. No breed has flashed into prominence with such a spectacular burst as the poodle. From practical curiosity he leaped into the spotlight. If a century ago the poodle was practically unknown in the United States, a few were seen from time to time in imported vaudeville acts and for trained animal shows and their intelligent and cleverness in tricks were applauded. But pedigreed specimens were not exhibited in the shows for many years. In 1923 just one was benched at Westminster; in 1928 only three were shown in the Garden. In the early thirties, however, numerous importations indicated an increasing interest. One recent event broadcasted the fame of the poodle countrywide. It was the sensational victory of the superb white dog, Nunsoe Duc de la Grace, at Westminster in 1935. This English and French champion had been shown there the previous year by the Leiken Kennels of Mr. and Mrs. Sherman R. Hoyt of Katonah, N. Y., and had gone best of breed, best in the non-sporting group and was placed third by Henry Jarrett in the final judging. Best in show. Many of the spectators could have had him at the top. His triumph was deferred just a year, during which he gained many lesser show

honors. In the 1935 exhibition Alfred B. Maclay named him the greatest of all the 2,837 dogs exhibited, the number of poodles on the benches having jumped to a total of 45. This year 46 were shown and Duc, now an American champion as well, was again best of breed, winner of his group and a contender for the chief prize. These startling successes have boosted the poodle into a prominent position in the American canine world. One of the first of American importers and breeders was Mrs. Whitehouse Walker of Bedford Hills, N. Y., whose Carillon Kennels have been notably successful in show competition. If anything more was needed to place the poodle before the public, it was supplied by the obedience tests which have come to occupy an important place in many of the leading exhibitions. These have become most popular with show-goers and their progress has been due to Mrs. Walker's boundless enthusiasm and untiring efforts in their promotion. Many strong poodle kennels have been established in the last few years, among them being The Kennels of Salmagundi of Mr. and Mrs. Justin W. Griess of Hamilton, Mass.; Mrs. Byron Rogers of Bedford, N. Y.; Pillicoc Kennels, owned by Mrs. Milton Erlanger of New York City; Loemoor Kennels of Miss E. G. Hydon of Bogota, N. J. The poodle is not just a show dog, he-ribboned and trimmed to the last hair. None surpasses him in intelligence and that he was for centuries a hunting dog accounts for the keenness of his nose and his instinct as a retriever. As a companion he is keen, affectionate and loyal.



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AT HOME IN

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It is no longer news that the hotels of Manhattan are paying more and more attention to the decoration of their rooms. Let's take what you think of as being a hotel room; more in the spirit you'd like to have in a home. But it's always news when a famous hostelry redecorates a new series of rooms. We may be a little late in telling you about what they've done in Essex House which overlooks the Park from what we stubbornly insist on calling West 59th Street despite the fact that it is also Central Park South. Last spring the management of Essex House opened a number of new model apartments done by famous decorators. We are showing living rooms from two of them. The upper one was done by Altman, and it is pleasantly Georgian. The rhododendron chintz in blue with white and green edge and a narrow white fluted ruffling over white Celanese curtains gives the key to the scheme. The comfortable barrel chair with modern beige fabric, an easy chair in green and blue, and a three-tiered table low enough for a lamp are details shown in the photograph. . . . W. and J. Sloane did the other living room with walls and ceiling of light ecru. The floor is covered with modern copper-colored carpet; the draperies are of horizontal striped copper, blue, canary and ecru. The lamps and ornaments accent these colors.



ROBERT E. COATES



LOUIS WERNER

Living rooms from two of the new model apartments in Essex House. The upper one was decorated by Altman; the lower one by W. and J. Sloane.

AUGUST

1936

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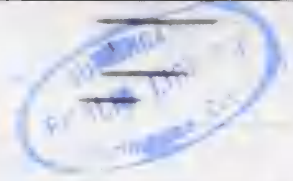
STEWART BEACH

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DAVID W. FLETCHER



CABIN GLASS

HOUSE RULES FOR THE WOULD-BE WOODSMAN

The woods are full of cabins, from shacks to chalets, and fully two-thirds of them look about as secure in their surroundings as Little Red Riding Hood. The remainder may suit their backgrounds well enough, but of these only a few have real distinction. On these pages are some of the few. And they are successful because they obey the cardinal rules of the woods.

There aren't many rules, but they are important. Common sense in choosing a site and orienting the cabin is compulsory. Stay above high water if there is apt to be any. Stay below a good spring if you can. Keep out of swamps, or of ground that may be swampy in the spring. Let the trees come up to your door if they are good trees, but don't build in scrub, and don't build in timber that is likely to fall across your ridge pole during the winter. Straight, deep-rooted trees are good guardians. Keep sun, view and prevailing seasonal winds in mind when you determine the plan.

Use discrimination in choosing the materials of which your cabin is to be built. You need not use whole logs unless you wish. But if logs are used at all, they should harmonize with the woods round about. Even if you can afford it, don't tote or float in timber that is not native to the region. If there are no native logs to match, don't use logs at all. Use rough lumber or boards or stone. Or build somewhere else.

A fine tree needs no more gilding than a lily. Don't go rustic. In general, bark belongs on living trees, not dead ones. And as a rule, with the exception of cedar, bark cannot be made to remain on dead trees more than a very few seasons. Weather and bugs won't let it. (Incidentally, five borers in the bark of a log cabin on a still summer night can make a noise like a stone crusher.) Strip the bark from the logs when the sap is right in spring, draw-shave through the sap wood, let the logs dry properly, and you will have a basis upon which weather will work kindly and borers not at all.

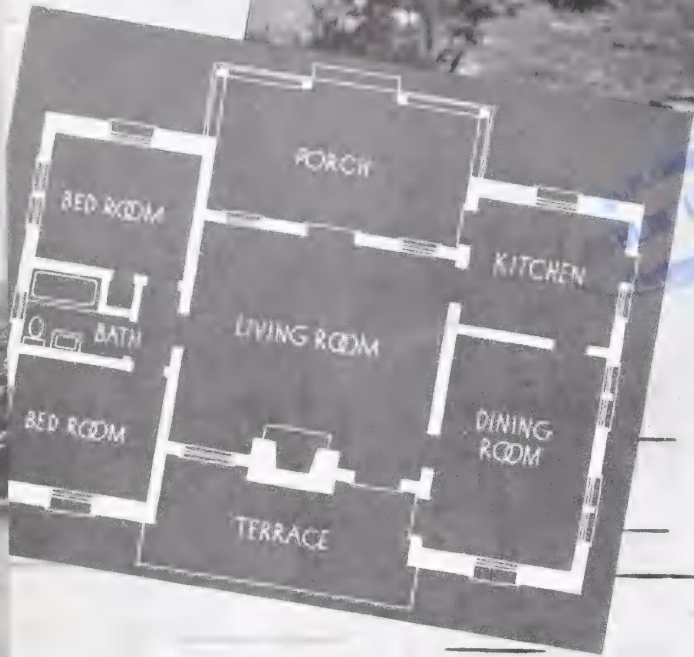
Whatever kind of cabin you want, *get the help of an architect*. In this day and age, when the squatter's life is not so happy as it once seemed and when a cabin is for fun and not merely the base for a line of traps, there is no excuse for a poorly built structure. There are many fine architects who have had long experience with cabins; they do not need to experiment and you can't afford to. Besides, unless you are an architect and five experienced woodsmen yourself, you can't build a good cabin if you try. So get an architect. And let him hire the axe men.

These rules apply only when civilization is near enough to your site so that you can take sensible advantage of it. Out in the wilds, beyond even tote roads, it's every man for himself and another story entirely.

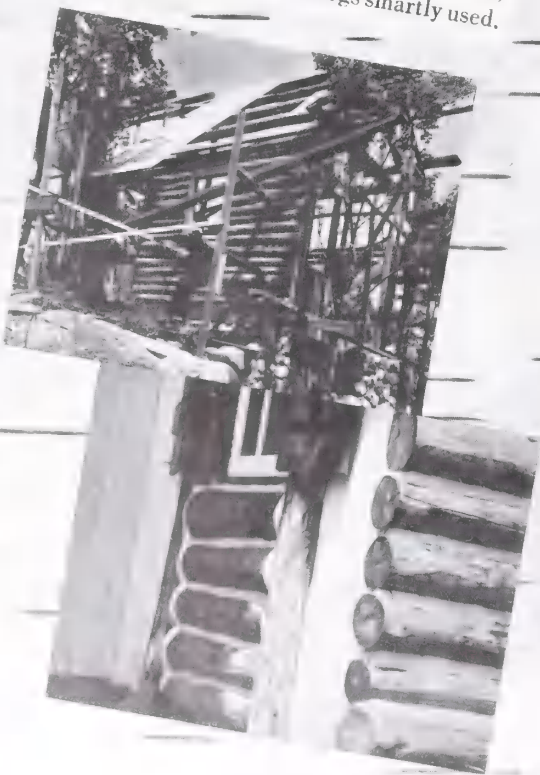


Here is the basic plan to which this especially satisfying cabin was built at Erskine Lakes, New Jersey. To build it anywhere else than on this promontory might suggest reversing or inverting the plan to meet special conditions of sun, slope, prevailing winds or outlook.

WILSON
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Points of the compass and points of view dictated the placing of the chimney and porch in the cabin above at Erskine Lakes. Stone, whole logs and split logs are combined in the walls. Below are two construction details, the lower showing vertical boards and logs smartly used.

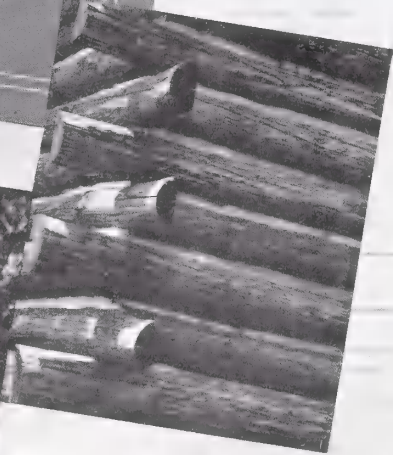
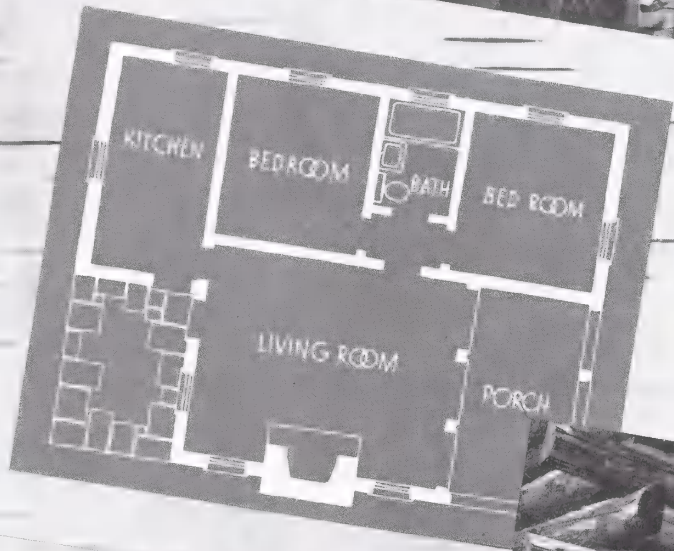
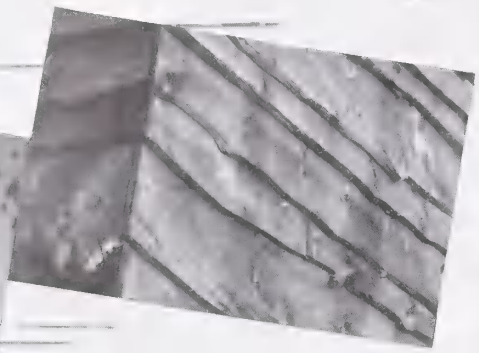


True log cabins are undoubtedly closest to the essential spirit of their surroundings. But they are seldom the cheapest or the most practical to build well, and they do not necessarily look any better against a wooded background. Half logs on a more or less conventional frame structure, rough sawn planks with bark edges left in their natural state, peeled log siding (that is, less-than-half logs with a lap joint run at a mill), even plain lumber milled with a curve on the outside can be brought into perfect harmony with wooded surroundings. Or mixtures of these may be successfully used, with rough stone work or vertical boarding for variation. The size of your purse will have something to do with the final choice, but the deciding factor should be the site itself, as you and the architect interpret its demands. If your property is merely a secluded bit of forest on a lake fifty miles from town, don't pretend you are immured in a wilderness. But if you really are in a wilderness, don't, on any account, truck civilization to your door.

Study the photographs on these and later pages and you will see how effectively whole logs, half logs, board and log siding and stone may be combined. All the settings are deeply wooded, and all are on water or near it, yet no one of them is more than two or three hours away from New York City. Those at Erskine Lakes take water and electricity from conventional mains. At Candlewood Isle, individual wells are used with "company's light." Sensibly, they are as modern and efficient to maintain as possible. Bath and kitchen equipment is up to the best standards and sewage is cared for by septic tanks and disposal beds. Yet the balance of the civilized and the primitive is perfectly maintained.

Even where central power and water are not available, and except in truly remote regions, individual power plants and pumps may be utilized to make household operation and maintenance virtually as easy as it is in the city. By all means, take advantage of this fact where you can. Good bathrooms are not an affectation even in the woods, and if you can get electricity to provide lights and running water, do it. Trimming wicks or lugging pails of water from a distant spring to the kitchen stoop are no part of the fun of camping.

As to the size of your cabin, there are no set rules except those suggested by logic. Obviously, in order to accommodate a dozen or more people at a time, particularly if servants are involved, your cabin will bulk large. It may then be well to decentralize—build several smaller cabins, segregating the servants, perhaps providing separate living cabins for guests with a central one for the immediate (Continued on page 64)



At the top of the page, a more formal camp, with a concrete foundation and rough wavy-edge board walls. The cabin below, at Candlewood Isle, Connecticut, is of half logs on frame, with sheathing on the inside. Ridge pole, purlins and rafters, however, are of whole logs.



TREE PEONIES

by A. P. SAUNDERS

There are two great and ancient races of garden Peonies; one is the so-called Chinese herbaceous Peonies, which are the Peonies of our gardens, and which form the main material for the shows and the cut flower trade. The other race is a far more distinguished one and yet much less familiar to the gardening public. These are the Chinese tree Peonies. They are sometimes called Japanese because the Western world for many years drew its supply of these plants through the Japanese nurseries. But the plant is not native to Japan, and while many fine varieties have been produced in that country, the pioneer work was all done in China. The common name for this variety is *Paeonia moutan*.

The wild plant from which our modern tree Peony has been developed is itself a thing of beauty. It occurs in the mountainous regions of central and western China. But for many centuries after it had become in its many improved forms the King of Flowers in Chinese gardens and the constant source of inspiration to their painters, the



Single white Peony Moutan



Single dark red type



Dark red tree Peony



Jeanne d'Arc, double pink



primitive plant appears to have been unknown to them. It was not until foreign plant hunters began to search the wilds of China for new treasures that it was rediscovered. Scallan and Giraldis found it in the province of Shensi between 1890 and 1896 and it has been seen by various plant hunters in Shensi and Kansu since that time, and perhaps even before.

Reginald Farrer came across it in Kansu in 1914 and has left this record of his impressions that day: "So I sat at last and rested, gazing down to the little village so pleasant-looking in its grove of poplars, till my eye was caught by certain white objects farther along the hillside, that were clearly too big by far to be flowers. . . . Through the foaming shallows of the copse I plunged, and soon was holding my breath with growing excitement as I neared my goal, and it became more and more certain that I was setting eyes on *Pæonia moutan* as a wild plant. The event itself justified enthusiasm, but all considerations of botanical geography vanish from one's mind in the first contemplation of that amazing flower, the most overpoweringly superb of hardy shrubs. Here in the brushwood it grew up tall and slender and straight, in two or three unbranching shoots, each one of which carried at the top, elegantly balanced, that single enormous blossom, waved and crimped into the boldest grace of line, of absolute pure white, with featherings of deepest maroon radiating at the base of the petals from the boss of golden fluff at the flower's heart. Above the sere and thorny scrub the snowy beauties poised and hovered, and the breath of them went out on the twilight as sweet as any rose."

If you think Farrer exaggerated the beauty of the wild plant and that I am a bit unhinged regarding the cultivated one, do yourself the favor of going to see a collection of tree Peonies in their blooming time. If you are within reach of Rochester, N. Y., go there on or about Decoration Day next spring, and stand before the large beds of tree Peonies in Highland Park, in which many of the plants are five feet or more (Continued on page 75)

by HARRIET VON SCHMID



Life in an Old Mill



Moulin de Chardon is now a country house with the large living-and-dining room, opposite, whose white walls, tiled floor, red gingham curtains and polished copper shine cheerful contrast to the heavy dark beams.

Georges and Marie, whom you see above, preside over the domestic arrangements of this ivy-covered mill house on its little island in the tranquil River Eure which mirrors trees, lawns and house in its rippling surface.



AT JOUY is an old mill with pink plaster walls and lichens on the roof. Two hundred years ago the waters of the river turned the mill wheel and ground corn for the farmers of Jouy. Today the wheel still turns—to generate electricity for the house. M. and Mme. Beraud discovered the mill and rejuvenated it to a second youth far gayer than its first. Today it is surrounded with lawns and gardens, espalier fruit trees, and, in the kitchen garden, neat rows of cabbages (the pride of Georges).

The French have a sense of the fitness of things. They are past masters of metropolitan living; and they know equally well how to live in the country. In the city, fashions in decoration change and city houses change with them. In the country, tradition is the fashion. Mme. Beraud would no more dream of changing the spacious living-and-dining room of the mill than she would think of taking its shining copper pots and gingham curtains back to Paris. Around this room runs a gallery, off which the bedrooms open—and here again the decoration is charmingly Provincial.

When a Frenchwoman moves to the country, she leaves her city point of view behind. She moves to a house run more often than not as Moulin de Chardon is run—by a family of what one American calls “gentleman peasants.” The wife will perhaps cook, the daughter will be femme de chambre, the husband



will be gardener and houseman. The household will seem to run on wheels, but there will be no urban formality, nor any attempt at it.

The water will be hot—but it will arrive at your bedroom door in a great copper jug. If the night is chilly, you will find comforting heat in the foot of your turned-down bed—but it won't be a hot-water bottle; it will be a fat little earthenware “pig,” wrapped in flannel. Meals will be delicious, but above all they will be simple. Breakfast is usually served in your bedroom—a highly civilized custom that allows both family and guests to work off excess temperament in solitude. Lunch, in the garden or under the trees, will consist of hors d'œuvres or a fragrant pot-au-feu, cold meats, a salad expertly made by the host, fine cheeses and one of the local wines—Vin Rosé, perhaps. Sometimes, as the pièce de résistance, an old Provincial dish will be served (and if you want to make a life-long friend of Marie, you will ask her for the recipe).

And when at last you leave Moulin de Chardon, Georges will be waiting with bouquets—a different kind for each guest. Your favorite flowers will be included in yours, and any others that Georges feels are suitable. He will hug his cap to his chest and beam when you thank him—and you will feel that a country farewell is as important as a warm welcome.



Snuff Boxes. There is a man in America who has an enormous collection of round, tin, three-legged kitchen alarm clocks, because he believes that in the course of time alarm clocks will be rare and significant (and consequently valuable). He is a collector, but he is only an embryo one. For the true collector demands two things: intrinsic beauty in the things he searches for and possesses, and that sense of the past that gives everything it surrounds an aura of strangeness. Beauty itself is fascinating; but even more fascinating is the knowledge that other people a hundred or two hundred years ago, perhaps in another civilization, put these things to everyday use.

Snuff boxes answer the two demands of the collector perfectly. They are often extraordinarily beautiful in themselves, and their variety is infinite. You can find snuff boxes made of gold, crystal, lead or iron. You can find them of wood, bamboo, amber or tortoiseshell. You can even find them of leather, horn or ivory, and many of the finest are made of papier mâché. No matter what their medium is, the workmanship which has gone into their making and the artistry with which they are decorated make them worthy of the most discriminating collector.

But they have, too, the added appeal—the second fascination—of having been put to use. The tiny ones were often carried by ladies, in their bags or on their chatelaines. The larger ones stood on tables and mantels, just as cigarette boxes stand today. Gentlemen of the snuff-taking era had collections to suit their moods or the occasion. And (Continued on page 57)

Collection

Paperweights that stood on your grandfather's desk—do you remember them? Do you remember poring over the tiny, brilliant flowers that were mysteriously imbedded inside their glass hemispheres? Do you remember tipping up your particular, special and favorite paperweight, and watching a snow storm descend upon a little lady standing under an umbrella outside her minute house?

Paperweights like those on your grandfather's desk—and like those you will hunt for and add to your growing collection—were never made for commercial purposes. They were painstaking labors of love, made sometimes as presents to valuable clients, sometimes for the glassmaker himself. For these "mille flore" poems in glass are the highest expression of the glassmaker's art. They are seldom more than a hundred years old, but what they lose in antiquity is more than made up for by the skill and time and patience that went into them. "Mille flore"—the thousand-flower (Continued on page 57)

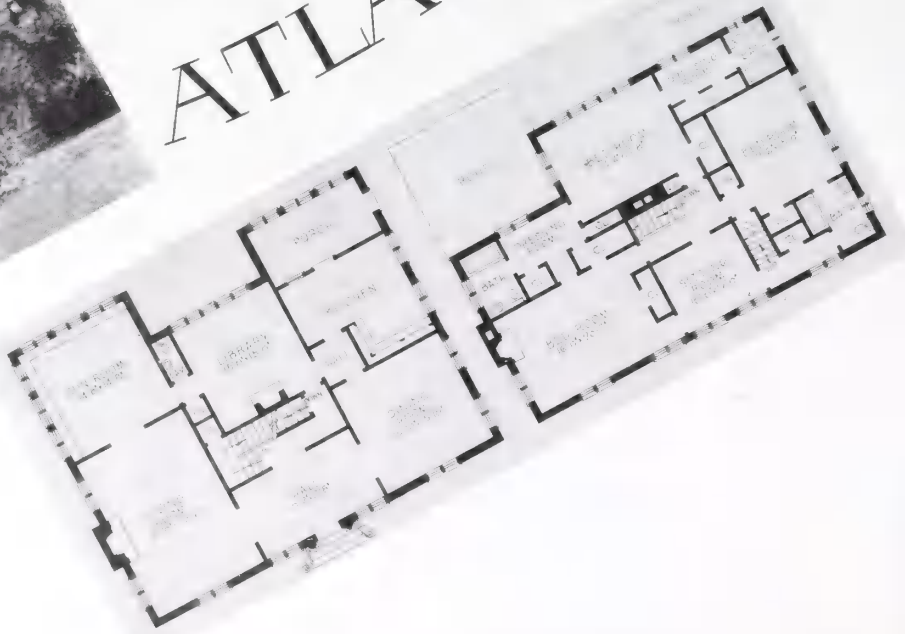




F. E. LEE



ATLANTA -



from ENGLAND



When the H. Warner Martins decided to build in Atlanta they were fresh from travels in England. In an early eighteenth century book their architect found the print of a house in Somerset which you see at the bottom of the opposite page. It was called the manor house of Tintinhull, built about 1600 but given a new façade some two hundred years later. Straightway it became the model for this new house, designed by the late Neal Ried of the firm of Hentz, Ried and Adler.

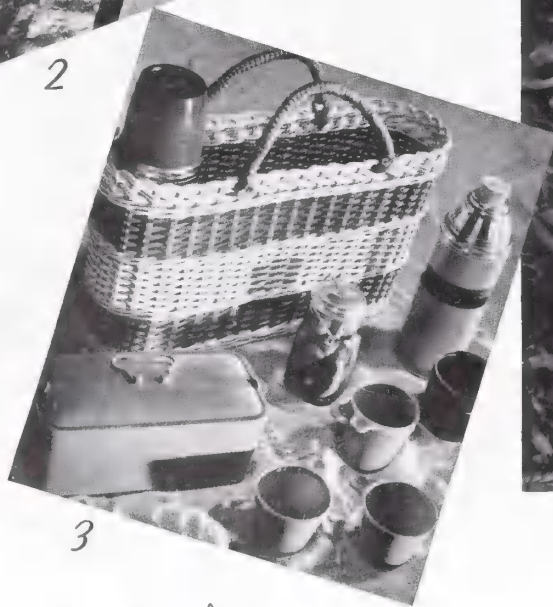
They made changes, of course. But in its main outlines Somerset House follows its original, as you may see by comparison. Even the eagles which had adorned the entrance of the English house were copied. For modern convenience they put a circular motor drive at the front, sacrificing the lawn and garden which faced the original house. But they kept the classic pediment, the pilasters, the stone quoins, the entrance itself.

The interior architecture follows the Georgian feeling of the house, both in type and in coloring. There are departures, but they only show that fine decorative notes of any period may be comfortably harmonized. The plaster swags which appear in the photograph of the living room follow Grinling Gibbons motifs. The furniture in the house, mostly old, is late eighteenth century or early nineteenth in the same feeling. Notice the arched cupboard in the paneled end of the dining room. The door at the left leads to the kitchen, but the one at the right leads nowhere and was added to fill out the symmetry. The paneling and trim in this room are all white. The interior of the cupboard makes a rich accent of gold tea paper.

BURLINGTON
MILK LYN
Burlington, C.



In the interiors the owners and their decorator, Mary Miller of Atlanta, strove to capture a perfect country house atmosphere. The details are of the dining room (left), showing the paneled end and the Sheraton chairs; a bedroom (above) where old furniture is placed against an ivy and white paper; and of the living room with painted walls of butter yellow.

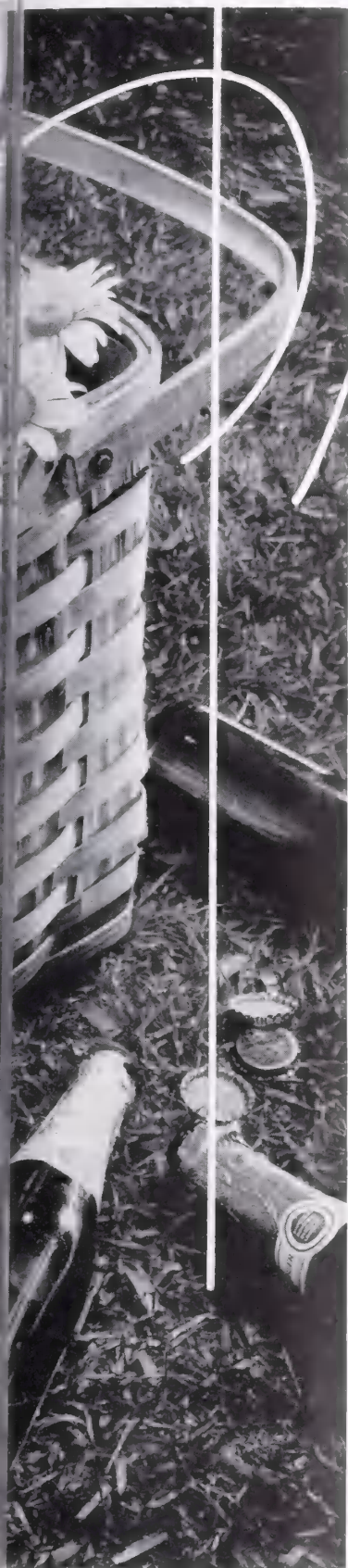


Menu for children

Don't make the mistake of springing surprises. Children like only the one surprise which they expect—ice cream. Therefore: soft round rolls with half a well-broiled hamburger in each, or cold roast chicken. Sandwiches of graham bread spread with cream cheese and guava jelly; lettuce sandwiches; hard-boiled eggs; ginger ale; cakes.

A picnic in itself

The pride of Reuben's Delicatessen in New York is a magnificent sandwich. This is how it's made: slice the largest size loaf of rye bread, and butter each slice with sweet butter; spread with cole slaw and Russian dressing, then lay on slices of cold turkey, then cold Virginia ham, and finally imported Swiss cheese. Wonderful for picnics.



Picnic

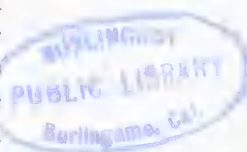
Americans are the most intensely picnicking people on the face of the earth, not excepting gypsies, who would probably be shocked to hear their serious outdoor habits called by so frivolous a name. But it is a mistake to think that picnics are only for hardy people or Yosians. Just read this menu of an old-fashioned Savannah picnic recorded by one of the Derennes family in 1878, and cited by Miss Harriet Colquit in her book on Savannah cooking:

"At 2 P.M. we crossed to Tybee, lunching en route on boned turkey, sandwiches, rolls, crab salad, orange sherbet, strawberries and strawberry ice cream, snowball and pound cake, 6 bottles of champagne, 2 of sherry, 2 of whiskey, lots of ice. Five rocking chairs (bamboo) for the ladies, and napkins, plates, dishes, tumblers, wine glasses, knives, forks, spoons, etc."

Such magnificent refreshments (called a collation in the 1870's) may be beyond the means and digestion of most of us, but all the same there is a trend toward better, or at least better-tasting, picnics, and clever manufacturers are getting out all kinds of contraptions that will gratify our passionate national desire to be going somewhere else, and our even more understandable desire to fare well on the way.

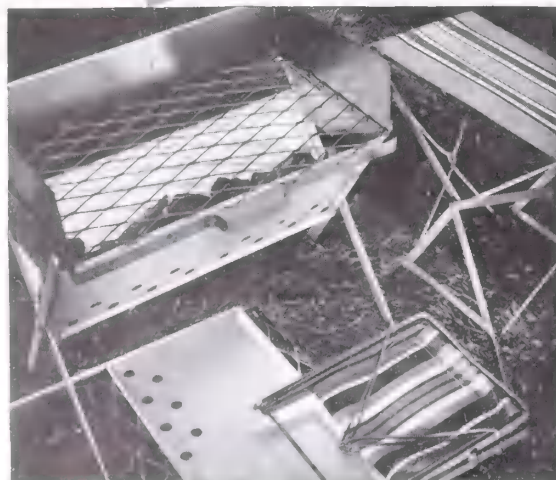
An afternoon picnic is blessed to give and even more blessed to receive, and with such an element of surprise that even dyed-in-the-wool non-picnickers will succumb. With practically (*Continued on page 73*)

by SHEILA HIBBEN



5

Equipment: The zinc-lined basket, center, holds ice and a dozen bottles, \$2. Altman . . . 1. Basket with utensils in top and white cardboard box, \$1 each, Altman. Other basket, \$2.50. Abercrombie & Fitch . . . 2. Bowl covers of rubberized fabric, 3 for 65 cents; package of soap in sheets and paper towels, 10 cents; roll of aluminum foil, \$1, all Altman. Blue gauze dish cover, 75 cents, Lewis & Conger . . . 3. Oxford picnic kit, \$10, Abercrombie . . . 4. Thermos food container, left, \$2.75, and Thermos container with three dishes, \$3.85, Abercrombie . . . 5. A collapsible grill, \$1.95, Altman. Folding bench, \$1.25, Lewis & Conger.



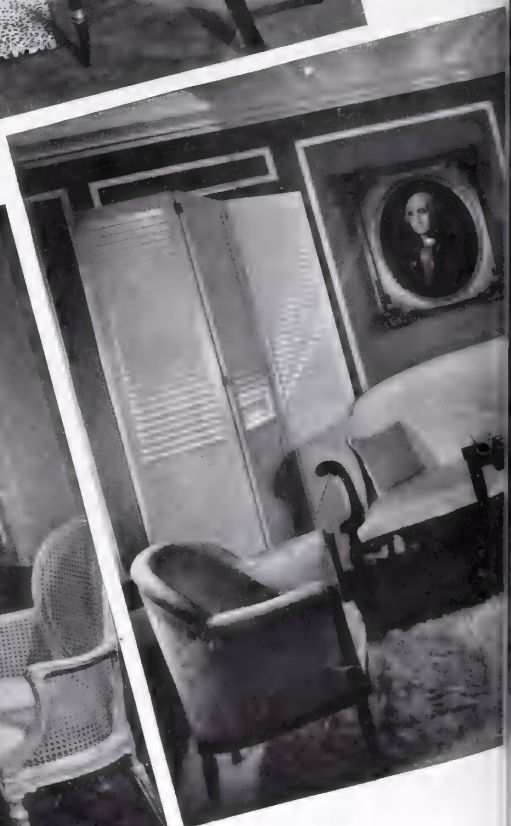
GROUPED FOR



- Grouped about a fireplace: A sofa in brown and beige, opposite two chairs in white cotton. Lord and Taylor.
- By a window: Black bamboo chaise longue upholstered in yellow faces black and gilt Regency chairs. Décor.
- Another fireplace: Two chairs, in moss-green crushed velvet, balance two stripped-beech arm chairs. Décor.
- Windows in disguise: Screens, lighted from behind, flank a white leather Chippendale sofa. Joseph Mullen.



EMELIE DANIELSON



CONVERSATION

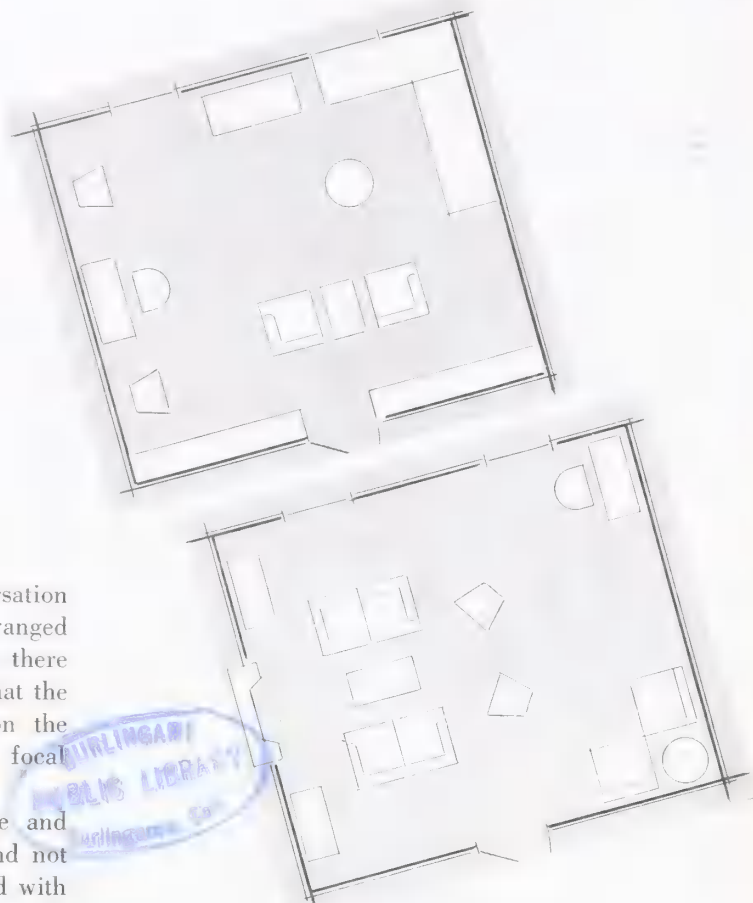
Have you ever noticed in what rooms conversation thrives? It is always in rooms that have been arranged for it. Talk waxes to brilliance in rooms where there is comfort and a sense of intimacy, no matter what the space. And invariably it wanes to remarks on the weather and hollow pauses where there is no focal point or plan for a room.

It seems strange that in the days of "Pride and Prejudice," when conversation was a fine art and not to be taken lightly, rooms seemed to be arranged with only one idea in mind—to make conversation difficult if not impossible. Today, with pathetic frequency, one or another of our literary leaders tells us that the art of conversation is dead. There is no more "good talk," they say. It went out with the last century.

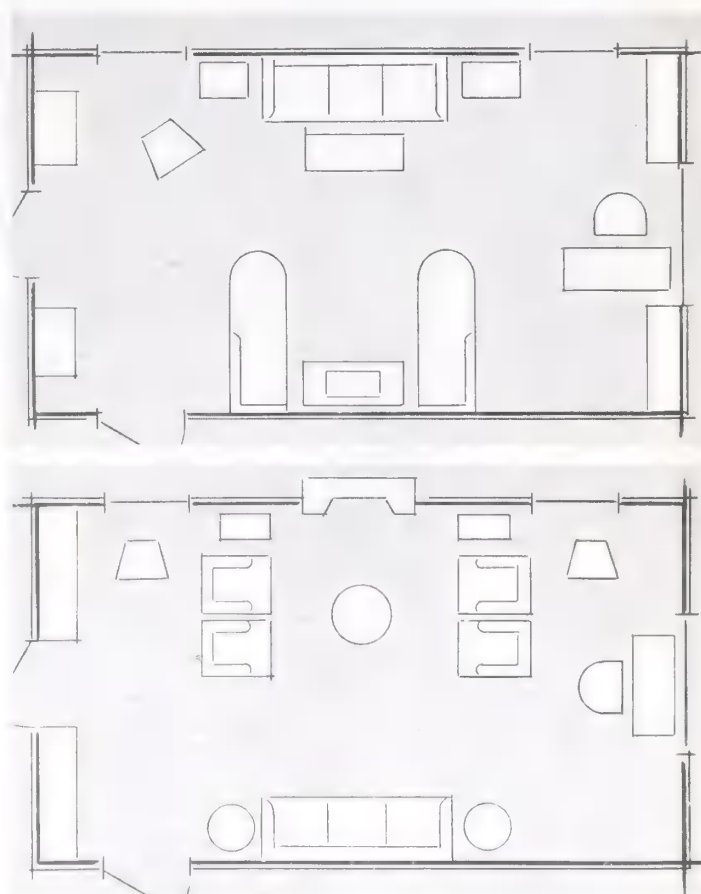
We can retort to this that if conversation is lost to civilization, then so, fortunately, are horsehair chairs set stiffly around the best parlor. If there is no more wit in modern conversation, at least there is no more hideously uncomfortable furniture to be dull in!

As a matter of fact, we disagree with those pessimists. Talk has never been better or more entertaining than it is today. But you will almost always find it in rooms that have been arranged to welcome it. A fireplace, for instance, is the perfect and appropriate center for talk. But a room without a fireplace need not be difficult. You may use a window as the focal point; or it may be the arrangement of one wall, as in the plan opposite, where a table is flanked by two chaises longues. If you have too many windows, look at the photograph, left, where two screens cut off windows and add wall space. Chairs and sofas that face each other are obviously talk conductors, and small side chairs, conveniently placed so that they may be drawn in at will, are another. Little tables conveniently placed and good lighting are indispensable to comfort.

Finally, when you plan your rooms for better conversation, keep one general rule in mind: The more nearly permanent your arrangement is, the more successful it will be. If you can manage the placing of your furniture so that, with a minimum of movement, eight people can be as comfortably seated as two, you will have achieved the perfect background for conversation. If your chairs must be moved all about and the entire balance of your room disturbed whenever more than two people sit in it, you may be sure that you have not yet hit upon the proper plan for that room.



- Above, groupings for square rooms. Top: without a fireplace, the corner is the focal point with two sofas set at right angles. Below, a grouping around a fireplace and another in the corner to be drawn forward.
- Oblong rooms are shown below. First, two chaises longues are the focal point with a table between them and a sofa opposite. Below, a fireplace grouping of two pairs of chairs and a sofa against the wall facing them.



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by ELSA BEHMANN



EMELIE DANIELSON

POT GARDE

Now August has come, you are taking critical appraisal of your garden. You are wishing that the terrace looked gayer, that the green garden did not seem quite so monotonous, that the vine-clad wall was less somberly green, that the borders had more bloom now that the lavish displays of spring and early summer leave but restricted space for later flowers. If you have been forehanded, you have in reserve masses of potted plants ready to bring in and place where they are most needed. If not, this is the time to list the plants which will be useful another year.

For Small Gardens. Potted standards such as Heliotrope and Roses are in scale when space is limited. If placed singly at regular intervals along the path, or arranged in a row around a pool, or grouped at corners, they can be effective for miniature designs.

Fuchsias may be used with a new effectiveness as standards and as bushy or pyramid-shaped plants. There are many kinds. There is a variety that has small flowers in heavy clusters reminding you of this flower's old-time name of Lady's Ear Drops. White-tubed flowers are often seen now-a-days, but the old variety, Black Prince, with intense blue tubes and cardinal calyxes should return again to favor especially with our heightened color consciousness. It is, however, this Fuchsia that is so irrevocably associated with old-world memories of palace and cottage gardens.

Other trained plants such as Verbena Mayflower can be used in this way, and large old plants of Geraniums, kept from year to year, are good for this purpose. Various Buddleas and Lantanas are effective. Potted accents not usually thought of are Dahlias, especially the single Coltness hybrids, and perennial Asters that develop into well rounded shapes. And even Marigolds can be used. By August they have come into decorative bushiness. The Lemon Queen variety is especially effective planted in tubs. One plant will often be enough either side of the entrance to the garden. And if it is a garden filled with Ageratum, blue Salvias and Monks-hoods, the Marigolds will make a striking contrast with their complementary color.

If Marigolds are too pungent, try a pair of sweet-pepper bushes, *Clethra alnifolia*; they can be taken from the shrubbery border and potted up in June. Their sweet fragrance will pervade the garden. They are delightful plants to use in a small herb garden or again with white or cream flowers where the borders are too small for permanent shrubs.

If you are growing Water-lilies in tubs or half-barrels, in lieu of a pool, bring them into the garden. It is worthwhile to feature them by placing one at each corner or by using a cluster of barrels as a central feature.

Then, there are maidenhair ferns, other potted ferns both native and exotic, and white flowered Daylilies for shady gardens, for shaded terraces and for dimly lit courtyards. And *Lilium speciosum* can be arranged in clumps behind the ferns just as if they were actually planted there.

All sorts of interesting and unusual plants can be potted up for outdoor use. The odd yellow and orange Tiger Flower, *Tigridia pavonia*, and the flamboyant *Amaryllis halli*. A few plants will be enough to attract attention. Some large clumps of gay-flowered Montbretias can also be reserved for pot use. A few *Ophiopogon jaburan variegatus* can be tried out-doors, just because their gold-striped linear leaves and their spikes of blue flowers are unusual. They might be striking with yellow Calendulas and summer Chrysanthemums. And a few pots of Love-lies-bleeding can be in reserve. The velvety red tasseled flowers are so odd and old-fashioned that it is fun to use them here and there planted in green glazed pots with perhaps fan-shaped Cockscombs, deep-red Snapdragons, red Salvias and scarlet Phloxes nearby.

And many an annual, such as Petunias, Ageratums, Lobelias, light blue *Plumbago capensis*, violet-blue Browallias, Clarkias, *Phlox drummundi*, Snapdragons, Stocks, deep blue *Salvia patens* and Heliotropes, can be used, to give an illusion of bloom to even rather sparsely filled borders.

For Large Gardens. Many of the plants already mentioned can also be used in large gardens and in more lavish manner. But broad spaces need larger and more important plants, like Oleanders and Crape Myrtles for accents. By the time August arrives, it may be possible to move such large tubbed plants to another location just for a change. The Crape Myrtles with their sweet white flowers that have been on the terrace can be featured in the green garden where laurels blossomed earlier. And the Oleanders, grouped by the stairs, can be carried into the flower garden and clustered around the seat to shade it with blossoming branches. There is a lovely variety with single yellow flowers, and one with single white flowers, as well as the familiar variety with double pink blooms.

The tender Hibiscus with large decorative rose-pink flowers can be brought out of doors for accents of tropical luxuriance. Some of the taller and large-leaved varieties of Begonias, like the President Carnot type that grows four or five feet, can be used in shady places out of doors. And Tibouchina (also known as Pleroma and Lasiandra) is a rare-looking greenhouse plant that is effective in the garden. It becomes a large showy shrub in its semi-tropical North and South American habitats, but here it must be trained on a frame. The intense purple flowers are alluring. Though they last but a day or so, new ones are continually opening afresh. And the flowering season is a long one.

Large gardens are seldom without Agapanthus for placing on broad terraces, and on great curving stairs or on the coping of large pools. It is erroneously called the Blue Lily of the Nile for like many of our most effective bulbs it comes to us from the Cape of Good Hope.

Blue Hydrangeas are always welcome for they contribute distinction to both large and small gardens but they must be arranged with discretion to emphasize the design. Sun or shade is equally (Continued on page 72)

Columns, mirror and draperies

Modern design—blonde wood



Dressing tables bring out the best in you, and they deserve to be the best you can find. A change of face is as feminine a prerogative as a change of mind, and better for morale. In the triple mirror above, you can see yourself as others see you, from top to toe. Better yet, the triple shelves swing out on arms and are adjustable. This is from the Hampton Shops. At the top of the opposite page, the perfect powder room: A mirror on a pedestal, between two little white wood tables with brass galleries. The seat is white, too. From Rena Rosenthal. In your bathroom, two white wire hampers from Lewis and Conger might flank a white iron table and a stool in blue and white glazed chintz, from Salterini. Bottles from W. & J. Sloane. For a tiny hall closet: A nest of white iron tables, glass-topped, from Salterini. The white wire stool from Ruth Berlin is covered with terry cloth. The round mirror is from Macy's.

Mirrored shelf to hang on the wall



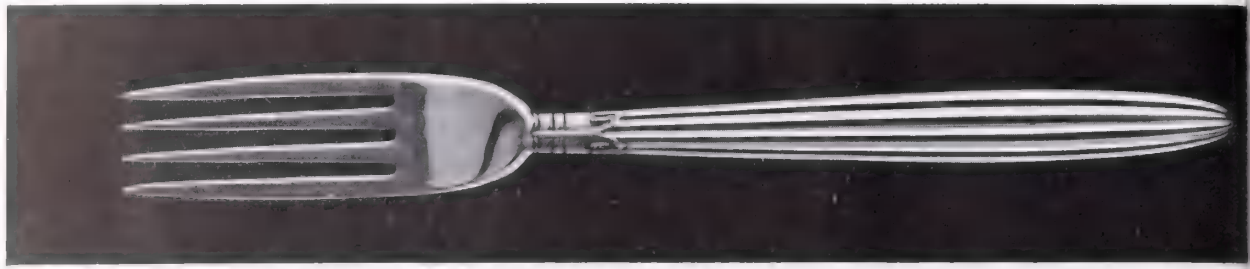
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Glass shelf - wood table



Molded plaster supports a shelf

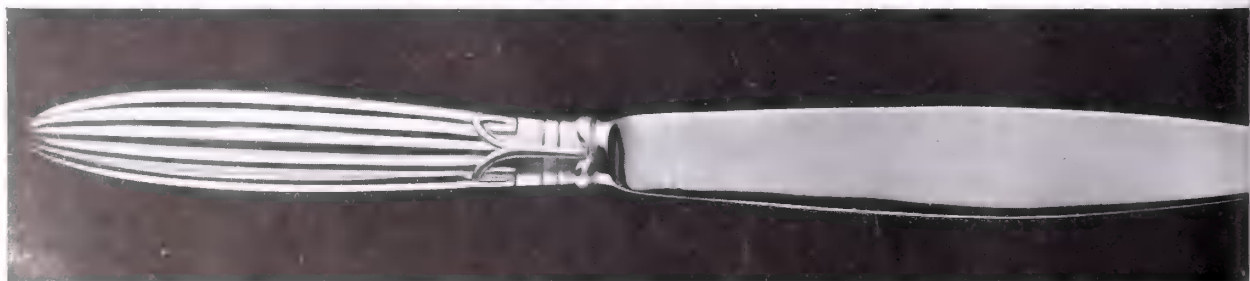




Duet for Sterling and

Theirs is the principal harmony: richly blending reflections of fine sterling and beautiful crystal. In the glow of soft light they bring elegance to the table for two in a small apartment as perfectly as to an elaborate dinner. We like to think of them as a symbol, in this machine age, of the loving craftsmanship which makes fine antiques prized possessions. We like to remember that the pride of the silversmith still matches his skill in producing today such fine patterns as Jubilee which you see here. It is modern to the finely tapered tip of its handle. Yet there is no sharp break with the past in its design. So you'll put it on a modern table or marry it to Chippendale and Jubilee will be perfectly at home. Then you'll set crystal near it, such pieces as you see on the opposite page made by the Steuben Division of the Corning Glass Works. Lilies gleam in a graceful bowl. Behind it, as though a candle had cast their reflections, are a vase, the globe of a hurricane lamp, a huge brandy balloon which makes a perfect container for flowers. Even in days of economy there are things you must have. Crystal is one, though you acquire it a piece at a time. And sterling, which the manufacturers have arranged in services of four, six, eight, as well as the usual dozen. From both sterling and crystal you'll draw a pleasure which will make your simplest dinner an occasion.

The dinner knife and fork and the tea-spoon show Reed and Barton's Jubilee pattern, a modern version of sterling.





Crystal



DAVID W. FLETCHER

Graceful designs in Steuben crystal: a bowl, a tall vase, a hurricane globe, and an enormous brandy balloon for flowers

by I. W. JOHNSTON

GROWING THINGS



Daily job



Clean-up



Setting out plants

Around New York there are more than ten thousand children who are enthusiastic members of junior garden clubs. Mr. Johnston, who inspired the movement, knows the answer to the question, "How do you interest a child in the garden?" He gives it here, not as theory, but as the result of his experience. House Beautiful knows the story will be of absorbing interest to gardening parents all over the country.

The clubs themselves come first. We have found that you can catch and hold a child's interest if his gardening is to be part of a neighborhood, school or community group. But second, and quite as important, is the personality of the senior leader. I have never encountered a successful group that was not guided by someone whose sincere love of gardening and equally sincere attraction for children had not been responsible for the good work the juniors were doing. Children will not stand for actual dictation. But they will respond to inspired leadership in a big way. While they must be led and never directed they must, at the same time, be left to work out all but the most complicated of their problems by themselves.

And of course they want encouragement at home. It isn't necessary, perhaps, but it will go a long way toward fixing in the child's mind the importance of gardening. Strange as it may seem, there is often less inclination to let children garden in homes where the parents are serious gardeners than where the parents care little for it. It shouldn't be so. Even children as young as four and a half may be made garden conscious if a little sympathy and

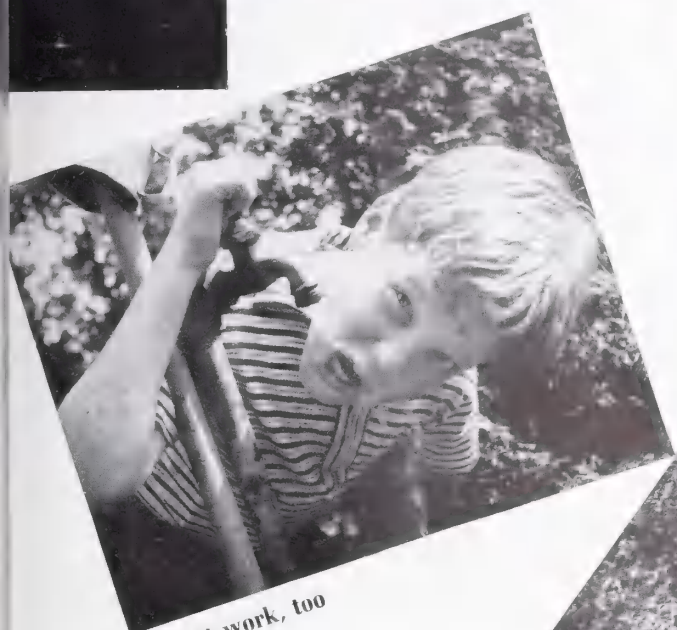
encouragement are extended. Lay aside a plot, even if as small as six feet by six, for your child. If he is very young, select only dainty, colorful flowers whose history and culture may be used as part of education. Generally a little explanation about two or three flowers or vegetables will result in an appreciation of all the rest. You can teach a child quickly to guard the welfare of all flowers so long as he understands them.

What sort of plants are children most interested in? Judging by the experience of the junior garden clubs it is impossible to say: there is not one activity followed by a sufficient number of them to be termed a trend. One group specialized last year in growing gourds. Members followed the history of the plant and its uses: they even made implements and musical instruments to include in a tremendous club exhibit. Another club went into nature study in a big way and collected and mounted innumerable fine specimens that were exhibited. Other groups went in for vegetable growing and flower arrangement. Evidently they like most things.

Like their elders, juniors in America (Continued on page 62)



Flower arrangement



It's hot work, too



Cutting garden



Construction



Cooperative Venture



A BASEMENT

BROUGHT INTO PLAY

Game rooms are often a gamble. But here is one whose decoration is warmly gay, and quite unstudied—a combination that wears very well.

Red, yellow and blue in bright country colors against the shining simplicity of hand-waxed pine: here is a room in which it is easy to be gay. Mrs. Mengel Grew's game room, in her house in White Plains, New York, has an air of spontaneous informality that gives it unusual charm. The walls are pine-paneled, the pine furniture is made and stained and waxed by hand. Even the hardware is hand-forged in the style of the habitants of Quebec.

The floor of the room is a composition material in a dull red, a color that is repeated in the homespun upholstery of an armchair. The sofa that you can see in the photograph above is covered with a hand-woven bourette in bright blue and yellow checks, and so is a wing chair. The bar, with its high three-legged stools, is an inviting corner and the giant keg a masterpiece of hospitality. At the window hang curtains of red, yellow and black cambric, completely in keeping with the peasant feeling that pervades the room.

To the right, rows of brilliant copper line the shelves of the pine dresser, and blue and yellow plaid plates on their plate rail provide another color accent and a further note of rusticity.

Hooked rugs in the same simple colors as the rest of the room, a banjo clock, bright prints and maps and strings of Mexican colored fruit are other details that show in the photographs.



YOU WANT AN IDEA

FOR NEW FABRICS? Look for smooth textures, since the emphasis this fall will be on color rather than on texture. Everything, from cotton homespun to brocatelle, will be smooth, smooth, smooth. Brocatelle is very smart.

FOR CURTAINS? Try lace. Try it in the new finer kinds that will remind you of the lace in your evening dresses. Fine-meshed filet laces and cable-nets--they'll give a fresh look to your rooms.

IN FURNITURE? If you've been wondering about modern, don't wonder any more--try it. The new designs are so charming that more and more people are won by them. Chippendale is very strong. Its variety of style makes it easy to play with.

FOR TABLE LINENS? Colors again--but this time dark ones. Deep shades of blue, green--even wine--are tremendously smart for your damask cloths. Laces and fine nets are smart, too.

IN CHINA? Go formal. Use an Empire pattern in green and white. Try gold or gold and white. Directoire pink is enchanting on a table set with fine crystal.

FOR WALL PAPER? Plain colors will be very smart, and in designs the tendency is toward tradition. Colors are mellow. Borders have lost in popularity.

FOR ACCESSORIES? Birds as accents are a brand new idea. Birds made of wood, of plaster, of porcelain, of glass. In metals, gold is back, with highly polished brass or copper. Watch for the Chinese influence. Look, too, for the influence of the rococo. You'll find this simplified but quite unmistakable.

ABOUT FALL DECORATION? It will be more harmonious, more livable, less dramatic. Modern is growing restrained, less self-conscious. Among the periods, the eighteenth century holds its overwhelming popularity. The tendency is toward Chippendale.

IN AUTUMN COLORS? They'll be the pastel shades we're beginning to call "dusties." They're mellow, and grayed rather than intense--off-shades of a color rather than the strong color itself. Green, for instance, and blue. But softened, toned-down shades. Light brown and bisque and gray. Coral and turquoise for accent. Lacquer red occasionally--used skillfully in those rooms that cry for a sharp note of color.



MAXWELL ANDERSON

belongs to the first flight of American playwrights. Hardly a season goes by that Broadway does not see one of his plays. This year it was "Winterset," which won the award of the Critics' Circle.

Last year it was "Valley Forge," and behind that there is a series which runs through such successes as "Mary of Scotland" and "Elizabeth the Queen" to "What Price Glory?" which he did with Laurence Stallings. Up at New City, New York, is the house where the plays are written. It began as an idea, developed into a summer cottage, and finally became the year-round house which you see above. It is just beginning to mellow into a wooded background.

They might have called it "Community House," so many friends and neighbors had a hand in producing it. Henry V. Poor, the artist and sculptor whose hobby is building houses, designed it. Guilbert Rose, who is an architect by profession, designed and wove the textiles which are used as draperies. Carroll French, another neighbor and an artist, designed and made the furniture. The glass used in the lighting fixtures and elsewhere was molded specially by Maurice Heaton.

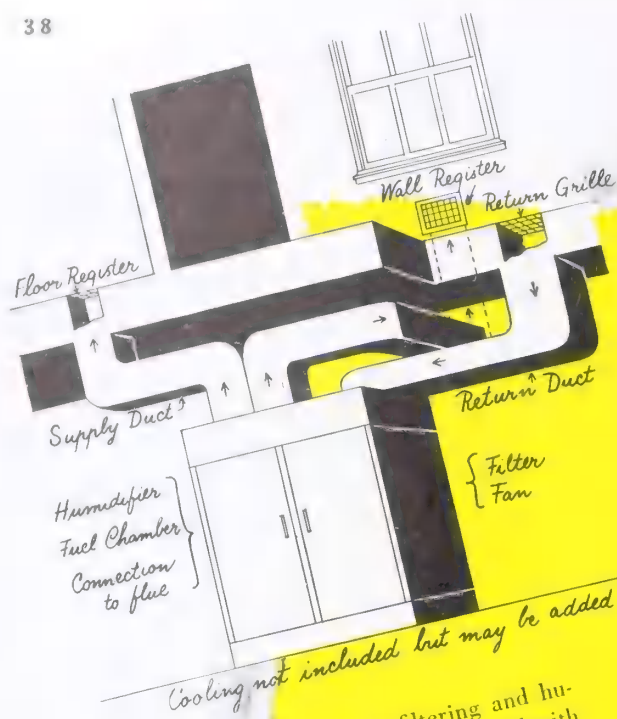
All the paintings which decorate the walls were done by men who live almost within a stone's throw—Charles Ellis, Morris Kantor and Mr. Poor himself. The simple wrought-iron work used in the railings was produced by an old blacksmith whose shop is not far away. The actual building of the house was in the hands of Robert Knapp, who took great pains to do the job as it really should be done.

Henry Poor has a deep-rooted fondness for masonry. His main concern in planning this house for the Andersons was to employ modern building materials frankly and without affectation. The walls are of cinder block, chiefly because of the ease with which this modern material may be handled. But there are other reasons: it is fireproof, and it possesses an insulating value which stone lacks. The masonry is straightforward; there is no thought of imitating stone. It is painted white, not for the sake of achieving the effect usually associated with white-washed walls,

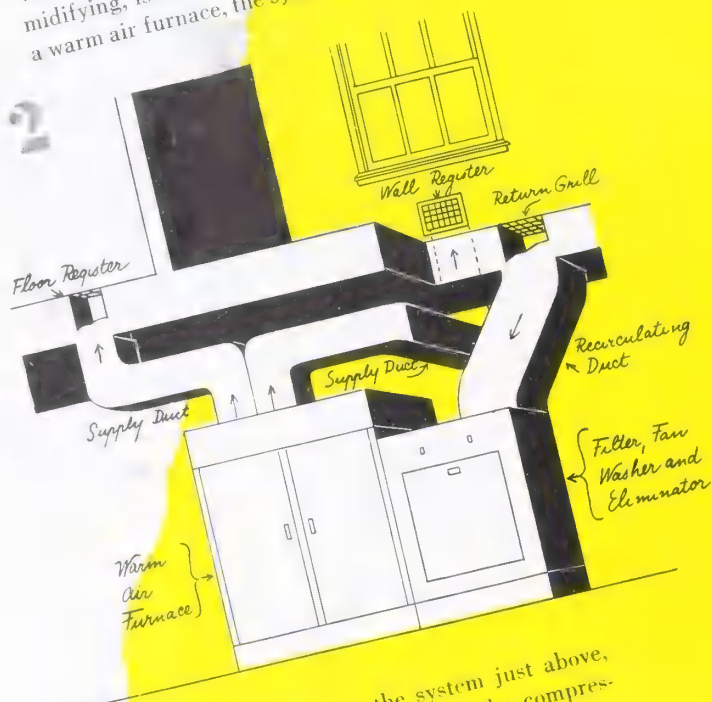
but solely for the purpose of making them weather-tight. The house is modern, yet in no sense is it modernistic. Its exterior is simply a shell which covers the structural lines. Nothing that should have been exposed is covered over. No false details are added. The house is as honest as the materials. There is no trim or molding anywhere inside. The use of metal sash and metal frames made this conventional refinement meaningless. The abruptness of window-sill lines has been softened by color in the decorative tiles on all window and door sills. Scraped chestnut logs drawn from nearby woods give character to the ceilings, as you may see from the photographs opposite. Building fireplaces has been one of Henry Poor's particular hobbies. The one in the living room stands away from the (Continued on page 58)



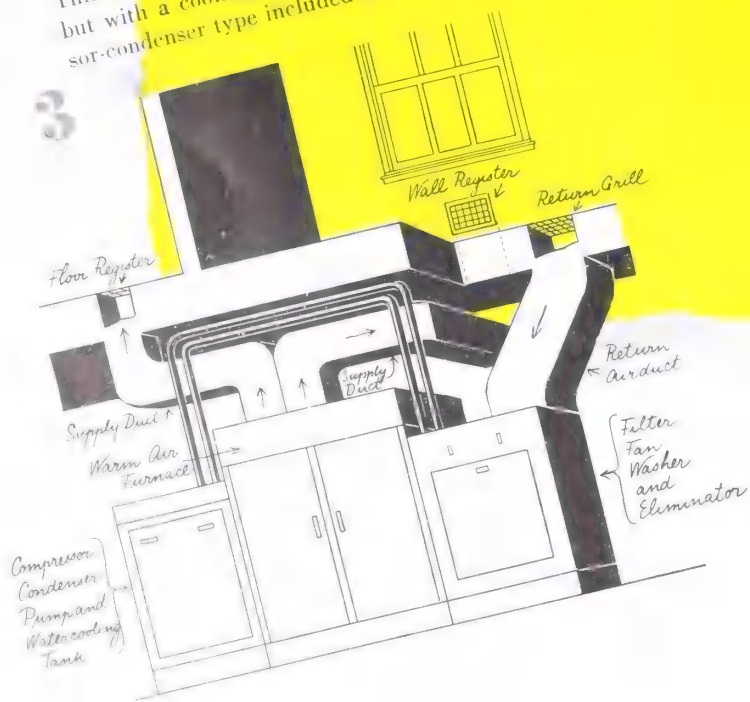
Top, the fireplace in the corner of the dining room, with an open-tiled screen by Henry V. Poor. Next, Mrs. Anderson's bedroom, with a fireplace of fluted tile. Third, a bright corner of the living room. The upholstery is raw silk. Below, the dining room table is walnut and chairs are leather-covered.



Where winter conditioning, that is, filtering and humidifying, is achieved by a separate unit coupled with a warm air furnace, the system is as represented below.



This third diagram represents the system just above, but with a cooling, dehydrating unit of the compressor-condenser type included at the left of the furnace.



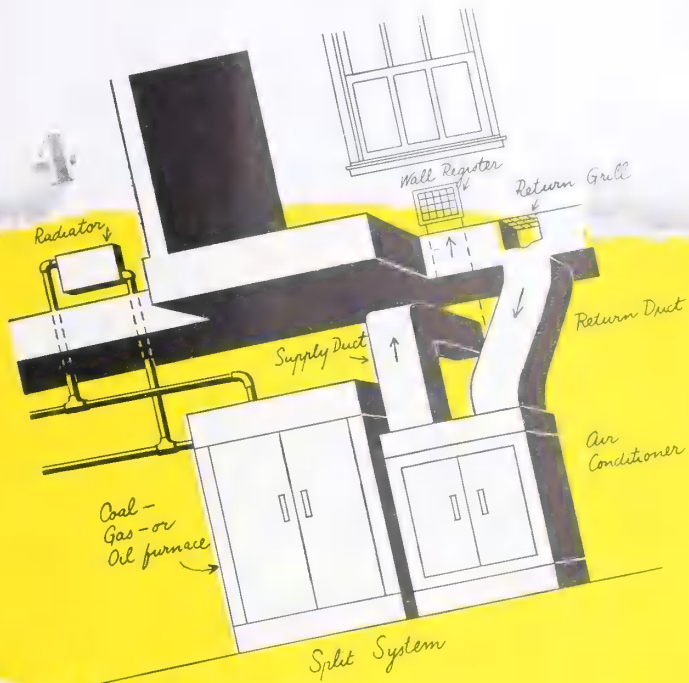
TEMPERATURE

When you reach the section marked "Heating" in the specifications for your new house there will be three questions to decide: What kind of system do you want? What kind of fuel will you use and what type of heater to burn it? Will you want air conditioning winter and summer or in winter only? . . . The answers rest somewhat on the type of house you build. They depend great deal upon how much you can pay, since system and heaters vary in cost. They will be affected by local conditions, for it is of primary importance to purchase a heater whose manufacturer gives good service in your vicinity. You may be guided by your own personal preference, but you should be governed in all cases by the advice of your architect.

The system you eventually choose will be one of three general types: It will be warm air, or it will be steam (which, in its modified form, is called vapor), or it will be hot water. Practically any type of heating plant—oil burner, coal furnace or gas furnace—will operate all of them so you need not be concerned at the moment with your furnace. Look first at the diagrams on these pages which show you how each of the systems delivers warmth from a heater to the rooms of the house.

AIR CONDITIONING. With most of the diagrams air conditioning is included. And air conditioning is the greatest development to appear in the heating world since central heating. It brings an entirely new point of view to bear upon the atmosphere inside your house. It is part of heating but in a larger sense it is really part of health. It seems safe to predict that within a few years not a house will be built without a complete air conditioning system. Just as insulation has been discovered to add so much comfort indoors that it *must* be installed, so air conditioning, as soon as its virtues are understood, will be taken for granted as a necessary comfort in the construction of a modern house.

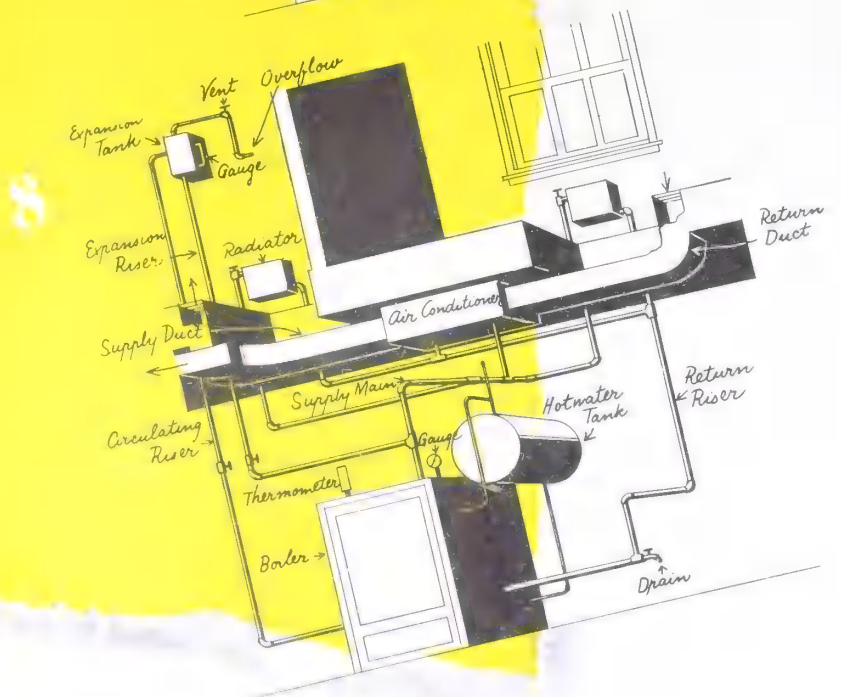
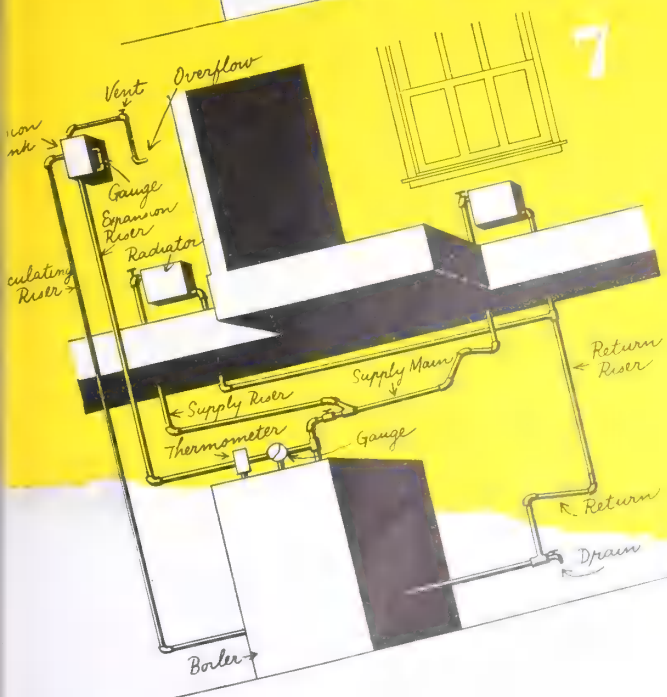
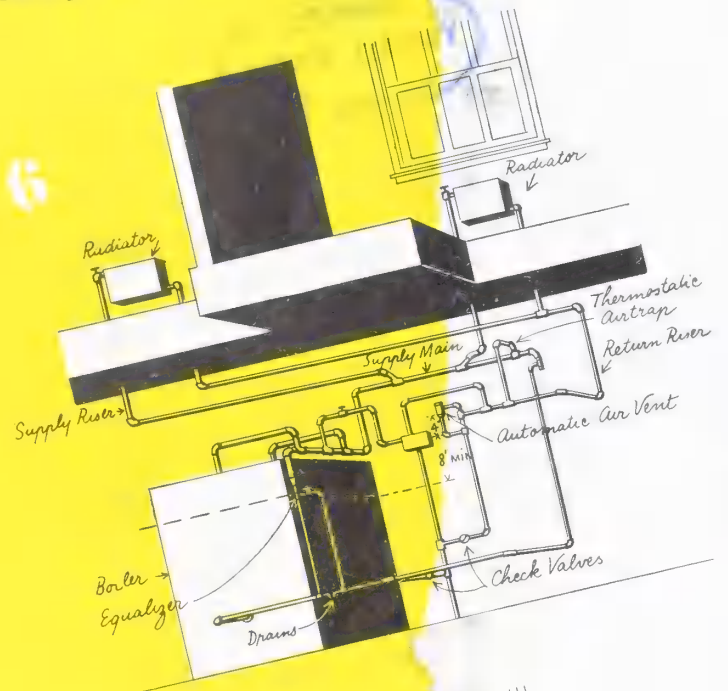
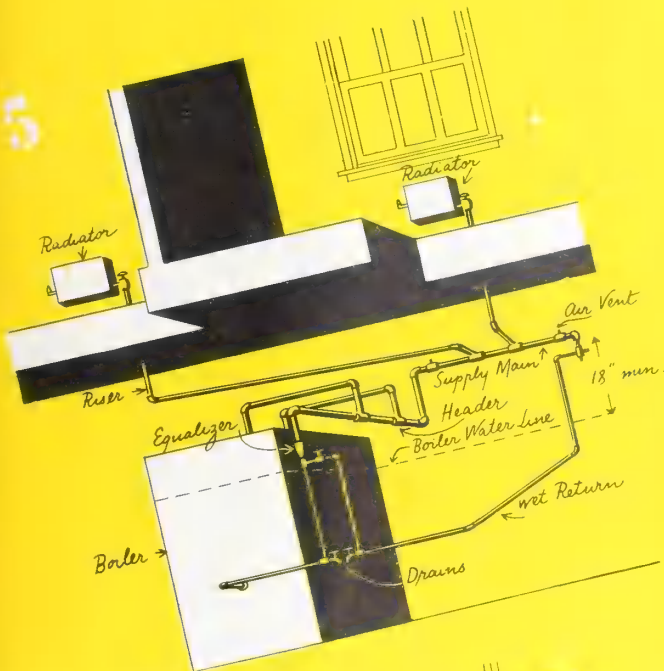
This conditioning of the air is exactly what the phrase implies. In the first place, the air is washed, filtered through a close screen (and you would be surprised how much dirt clings to the screen) so that it comes into your rooms thoroughly cleaned. In winter it is



Drawing four, left, a radiator heating plant and separate conditioner. Five, diagram of a one-pipe steam installation. Six, the piping for a two-pipe water heating system. Seven shows the operation of a hot water heating system, with expansion tank in the attic. A similar system, eight, uses a central conditioning unit.

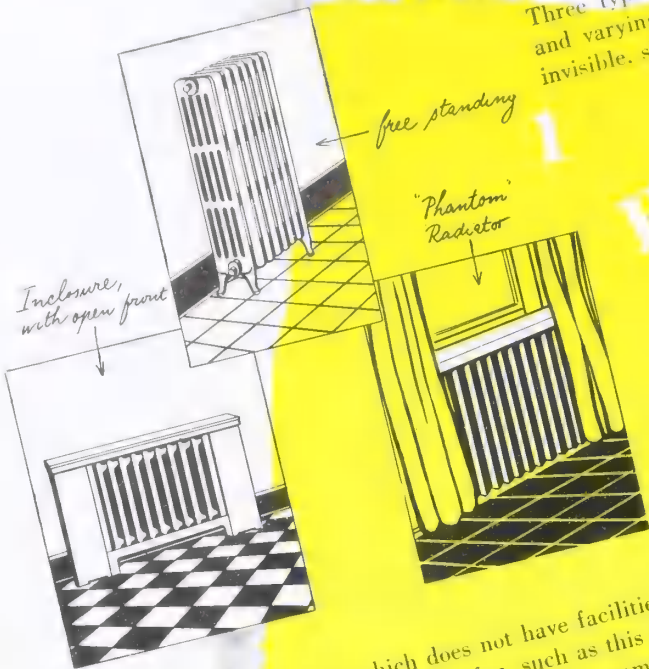
ATURE NORMAL

the new heating systems your weather will always be ideal indoors

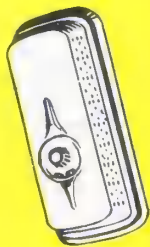
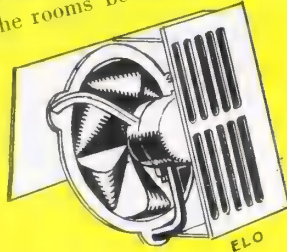


Three types of radiator, familiar in varying degrees and varying, too, from the obvious to the practically invisible, shown at left. All by American Radiator Co.

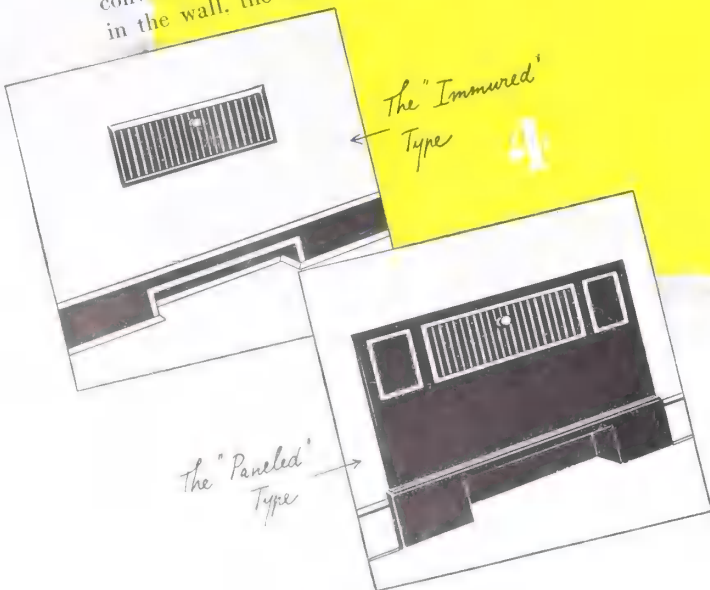
HEATING EQUIPMENT



For a house which does not have facilities for summer conditioning, one good fan, such as this ILC type, will keep the attic air moving and the rooms below cooler.



The brains of automatic heating and air conditioning systems, like those of humans, are compact. The humidistat, above, and the thermostat, right, run the plant. Drawing four, below, shows two types of concealed convectors by the Herman Nelson Corp. One is housed in the wall, the other in a panel flush with the wall.



humidified, which means that a proper amount of moisture is put in it. Your furniture and your books and your throat do not dry out in rooms that are properly conditioned. Finally, it is constantly circulated—blown into your rooms through ducts, drawn out again through return ducts to be rewashed, refiltered, rehumidified and sent back again. With some systems air conditioning is done as part of the heating process itself. With others, using radiator heat, conditioned air is blown through ducts separate from the actual heating of the rooms. But whatever the system employed, the result is cleaned air of proper humidity.

So much for the winter side of the picture. Supplementary to this is summer cooling and conditioning of the air. This requires a separate piece of equipment which dehumidifies the air (takes moisture out of it), filters it as in winter, and cools it by passing air over coils of cold water, over ice, through a cold water spray, or by mechanical refrigeration. It is then circulated through the same ducts which carry heated air in winter. Not only is the temperature lowered but the high relative humidity of the summer air is reduced. Of course, mere circulation of unchanged air through the ducts will help.

Air conditioning will add to the cost of any heating system, though the additional expense is not out of line with the comfort which it brings. When you consider your heating system, therefore, do not fail to consider air conditioning. Here are the systems in outline.

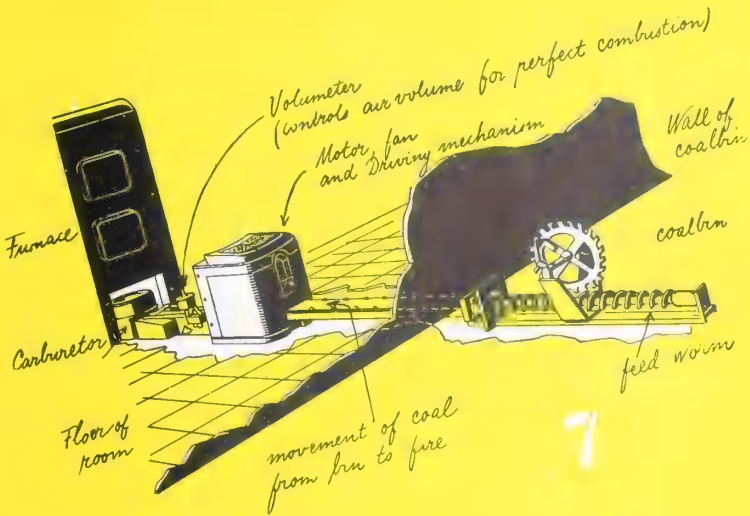
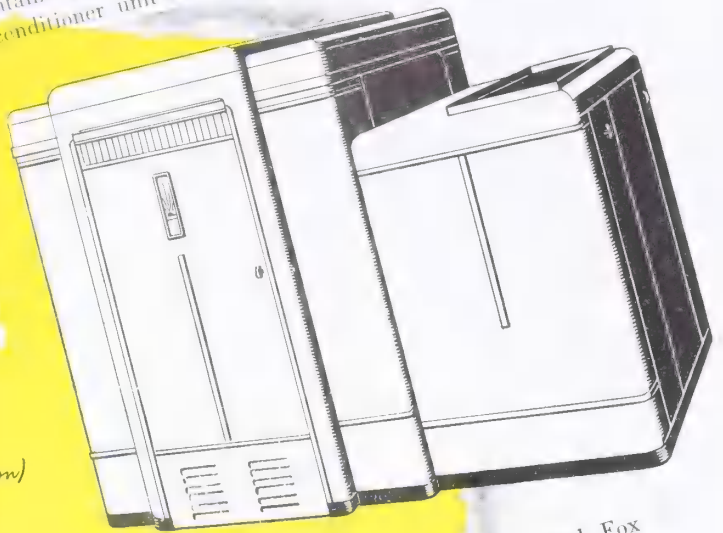
WARM AIR. Today's warm air system has forced circulation which blows preheated air into the rooms of your house. You do not have radiators. The air is carried by ducts and the outlets are grilles set either into the floor or walls. Air conditioning is supplied either from within the same unit which heats the air, or by a separate unit connected with the heater. Most of the air which is circulated is taken from the house itself, carried back to the heater or conditioner by return ducts, and then blown into the rooms again. The system is economical to run, since little or no cold air is taken from outdoors to be heated. One caution: If you are including summer air conditioning be sure the ducts are located near the ceiling, so that cold drafts will not blow on the feet.

ONE-PIPE STEAM. The modern system has been vastly improved over the old one by the vacuum-type air valve on each radiator and main. The condensate returns down the supply riser. This lets air escape but prevents air in the room from entering the radiator again. Pressure is therefore reduced below that of the atmosphere and an even distribution of vapor is maintained, preventing the radiator from cooling when the fire is low.

TWO-PIPE VAPOR. One pipe carries steam to the radiators and the other returns the condensate to the boiler. Special valves and thermostatic traps make it very flexible, easily controlled and (Continued on page 59)



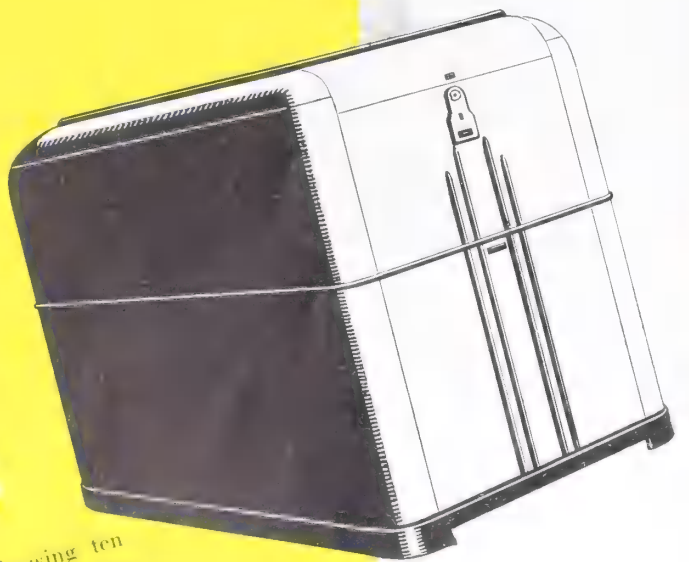
Simple and streamlined, the steel cabinet pictured at the left contains a Delco-Frigidaire automatic warm air heater-conditioner unit serving the house by ducts.



Drawing six, above, shows a cleanly designed Fox Furnace and winter air conditioning unit in partnership. It is automatic in operation. At the left, an Iron Fireman which feeds coal directly from bin to fire-pot.



Drawings eight and nine, running left, show two General Electric automatic boilers. The more familiar round unit is an oil burner, with a down-flame. The newer square installation is operated by a gas burner.



The completely streamlined cabinet in drawing ten houses the new Norge automatic oil-burning furnace and air-conditioning plant, which uses a duct system.



they
remembered
Russia





Wherever you turn, in this house on Long Island, there are suggestions of Russia. Mr. and Mrs. Peter Colefax, who built the house, loved that vast country and their affection is expressed here; but its expression is always a casual one. This is not a Russian house so much as a house that recalls Russia.

You can see it, for instance, in the Byzantine arches of the porch, shown in the photograph on the opposite page. You can see it in the fireplace in the living room, to the right above. Over the mantel is a typically Russian decoration in various blues painted by a Russian friend of the Colefaxes. There is still another Russian accent in the door at the right of the fireplace: the shape of the top, and the wrought iron hinges. Yet in this room, too, there is a Spanish fire screen which is quite in keeping

with the rest of the decoration. There are Spanish tables and French farmhouse furniture. There is even, here and there, a bit of Early American. And yet, because the whole feeling is a Provincial one, you have no sense of incongruity. Spain, France, Russia and America live happily together in this charming house.

Mrs. Colefax's ideas in window treatment are unusual and delightful, and in the center photograph you see an example. She does not use curtains, but she breaks the light with great leafy branches and masses of flowers. Nothing looks cooler or is more restful to the eye than sunshine through green leaves.

In the game room, which you can see at the left, there is still another departure from Russia. The furniture is of the Quebec habitant type and above the mantel are three Mexican bowls.

by MRS. JAY CLARK, JR.



YOUR GARDEN GROWS BY CUTTINGS

The person who slips and seeds, layers and propagates to the benefit of his plant hordes has entered the realm of true gardeners and looks down complacently upon benighted souls still content with effortless accumulation. And in order to start new growths for winter house plants or additional supplies for next season, midsummer is the moment to begin, by seed or division. Seeds are a chapter in themselves. Their technique is fairly familiar, but other methods of propagation are less commonly undertaken. It is another good custom fallen into abeyance, for in the candlelight days "slipping" was the means by which window gardens and flower beds were replenished, and a reawakened understanding and application of this process will raise both interest and standards. I have a theory that if one is personally responsible for the genesis of a plant it will receive better, more intelligent care than the specimen brought in from outside with its life already half lived. In addition it is much cheaper to multiply what is at hand than to buy anew.

Propagation by separation may be made from a section of the stem, or the leaf, or the root, the term "cutting" being the one broadly used as expressive of the general process. In particular, where growth is green or soft, like the majority of annuals and perennials, the shoot removed is known as a "slip." If it has matured into a more or less hardened form, as with shrubs and woody perennials, the sprig taken is a "cutting." Neither of these terms implies roots. They are merely branches removed from the parent plant. When catalogues speak of "cuttings" and "rooted cuttings" it is usually to be understood that the former are severed

shoots for the buyer to root, and the latter established rootlets ready for permanent positions. This fact explains many price differences. Pachysandra, for instance, is sold in three stages: cuttings with no roots, at a low figure; cuttings with roots at an increased price, and year or two-year old plants, the largest of the lot and the most expensive. These terms should be well understood when orders are given, as such comprehension of practical details makes for more satisfactory agreement between nurseryman and client. (Continued on page 74)

Top to bottom: Taking cutting from below node or eye . . . Removing lower branches to get an inch of bare stem . . . Sifting sand to remove stones . . . Cuttings inserted an inch apart . . . Watering box first . . . Cutting ready for planting.



MYRON N. CONGER



by A. M. DAVIS

ORCHARDS FOR SMALL PLACES

Small orchards are so attractive (and practical) that it seems strange they are not more generally used in property design. The culture is not difficult and whether you grow standard or dwarf trees, plant them in the conventional orchard square, in allées or grow them by the espalier method, they become a colorful part of the garden picture. If your gardening activities have been confined chiefly to flowers and shrubs there are a number of things which you must learn before you can qualify as a sound amateur orchardist. This will give you the most important of the fundamentals.

Types of Trees. There are two—standard and dwarf, to choose from. The standard is the full-sized tree most often seen, produced by budding a given variety on standard stock. Such a tree, if an Apple, for example, will grow from 40 to 60 feet high and cover an equal area on the ground. The standard can be developed into a smaller tree, of course, by intelligent pruning. This gives a more pleasing and symmetrical shape and because height is restricted it is easier to spray and harvest.

For small areas dwarf trees on various types of stock are available, more desirable for the small property and easier to care for. These dwarfs are really full-sized varieties which have been grafted on dwarfing roots; it is important in selecting specimens to get them on good root stocks. Most of the nurseries handling dwarf trees make an attempt to name the type of stock on which the tree is budded. Apple trees on broad-leaved English Paradise stock will eventually reach a height of 30 feet. The Doucin stock is more generally used to produce a smaller Apple tree, although some varieties may reach a large size on this stock. Dwarf Pears

are excellent for planting in small areas. Other fruit trees such as Cherries, Plums and Peaches usually are small trees themselves and so do not need to be budded onto dwarf stock. Great care must be used in planting to see that the trees are not set into the ground below the graft since they may develop roots from the budded variety and then (Continued on page 60)



Espalier Pear



Pear Blossoms in May

Espalier Apple



GLADIOLUS. It has been suggested that the sulkiness of a thrip-infested corm has been induced by the bandying around of the plant's name! Gladiola and gladioluses were always figments of a lively imagination to be put completely in the discard. That impeccable authority, the new "Garden Dictionary," allows both pronunciations of gladiolus (accent on either the "i" or the "o") and uses gladioli for the plural. The current interest of this bloom is connected with exhibition purposes, and a few aids help the flowers to reach the show in perfect condition. Cut the spike with as many open flowers in good maturity as possible if they are to be used at once. When it is necessary to store them (and the spikes may be kept in an ice box at 40° for as long as a week), place spikes in storage before they reach this ideal stage, as they will open one or two florets during the time of waiting. Pack in suit boxes with wet paper over the stems, or place the flowers upright in pails, which have been arranged with chicken wire in the pail and also stretched across the top through which the spikes are woven in place. Wrap pail and flowers with newspaper to protect the blooms. Before placing the spikes in the exhibiting container cut a little from each stem.



PRESERVATION. It is discouraging to have the garden accessories necessarily made of wood disintegrate under the weather's onslaughts. While there is a difference of opinion (it wouldn't pertain to gardening if there were not) as to the use of creosote as a preservative, there seems to be no record of plant injury from burning in the simple product is employed, sold in country stores as creosote for treating fence posts. Any seed or agricultural supply store would have the material. Garden benches, chairs or tables are made impervious to sun and rain by a coat, leaving or three weeks before using. Boards or lumber for terrace reinforcement should have a coat; posts for climbers or fences treated with it for eight to ten inches below ground as well as a few inches above; pool covers, pergola wood, pine or cypress, bridges, cold frames. It is actually a blanket order for any wood construction as it is being put up, and aids immeasurably in preserving the structure or article, keeping the water from entering the texture. Tar will not do the same, and is detrimental to nearby growths. Where rope or cable is employed for carrying vines give it a good preliminary soaking in linseed oil, which makes it nearly as durable as the more usual chain, and presents less danger of becoming unduly hot as the temperature climbs.



August Scrap



IRIS IN VARIETY. The next weeks are the time to work with this plant, dividing, moving, setting, for the dormant post-bloom state has been reached when manipulation is not resented. To make a new bed for the bearded Iris remove the earth for a foot and secure drainage with an inch or more of cinders or stone, covered with loam. Put in three inches of well decayed cow manure, cover also with good loam and fill the bed up two inches above the surrounding ground with rich garden loam mixed with a little bone meal. Spread out the roots and plant one inch deep, watering them before covering the soil. A slightly acid soil is needed, so use no lime. The Japanese types are planted two inches below the surface and kept wet during the growing season, but they will not tolerate undue dampness when dormant. The ideal location is at a pool edge where they may be flooded in summer growth, then dried by diverting the water. While the bearded varieties are most popular, other divisions are as easily grown and offer new interest. There are the dwarf bearded, for rock garden or border edge; the crested, of which *I. cristata* is an example; species like the wild *I. pseudacorus*; *Apogon*, which includes the rare Louisiana and Florida hybrids; *sibirica* and *orientalis*, and the neglected *Monspur* and *spuria* group, beardless and delicate. An excellent example of this last division is *I. graminea* with an odor of ripe apricots, shimmery blue in color, 12" to 18" high. These unusual Iris may be found at Fairmount Iris Gardens, Lowell, Mass.

PLANTING. Narcissus and *Lilium candidum* are two bulbs which profit greatly by being put into the ground this month. Of all the spring-flowering bulbous plants, the familiar Daffodil is the one requiring the longest time to produce adequate roots. Examine the growth at the bulb's base and see the mass of roots which, of course, dry in ripening. If Narcissus are planted late, there is an incomplete development and hence bud blasting. In no division of the family is this more often seen than with the old-fashioned Gardenia-flowered *Narcissus albus plenus odoratus*. Early planting and dampness keep it in perfection. Another so called difficult specimen moved to advantage at this time is the striking perennial *Eremurus*, called Foxtail Lily. The root, which looks like an octopus, has reached the dormant period, and is planted with the crown two inches below the soil surface. The same for the *candidum* Lily. Roll the bulb in powdered sulphur for insurance. Also plant fall Crocus.



POTPOURRI. Gather late in the day, when perfectly dry, two quarts of Rose petals and buds, the most fragrant varieties of the garden. Put them on sheets of paper in an airy room to dry for twenty-four hours and sprinkle with a thin layer of table salt, letting them remain three or four days, always adding more salt if extra petals are gathered. Other fragrant sprigs can be added: sweet-scented Geranium leaves, lemon Verbena; Lavender; Bergamot; Rosemary; Thyme; Mignonette; garden Pinks, with Cornflower petals for color. Put in some orange peel stuck full of cloves or a little powdered clove or stick cinnamon. All leaves should be dried before mixing with the Rose petals, and more salt mixed in. When dry add a mixture of one eighth ounce each of gum storax and powdered gum benzoin, mix all thoroughly and add a bit of brandy to moisten. Leave the potpourri in a tightly covered crockery jar for some weeks, stirring occasionally.

POOLS. The midsummer beauty of the pool is oftentimes lessened by the green scum or discoloration of the water caused by certain algae. The experts have varying theories for this condition: it comes from an excess of commercial fertilizer or any decaying organic matter; it is claimed that too few plants in a large pool will give algae a start difficult to overcome; they multiply rapidly under the influence of hot sun. Remedies are as follows: place sand over the soil around the water plants, especially if they are planted in tubs or boxes—this will also keep the fish from burrowing in the soil. Keep a proper balance between the quantity of water and the number of scavengers and plants, at least one fish to two or three cubic feet of water. When chemicals are used, take for the average pool a teaspoonful of copper sulphate placed in a muslin bag, tied to the end of a stick, and drag it through the water, keeping it away from the Lilies as much as possible. Remove any floating plants before this is done to prevent root injury. Two teaspoonfuls of permanganate of potash may be used in the same manner, dragging it through the water until it turns a dark pink. These quantities will not harm fish, but they should never be stronger than the amounts given. Authorities on the subject are Charles L. Tricker, Saddle River, N. J.; August Koch, Garfield Park, Chicago; George H. Pring, Missouri Botanical Garden, St. Louis.



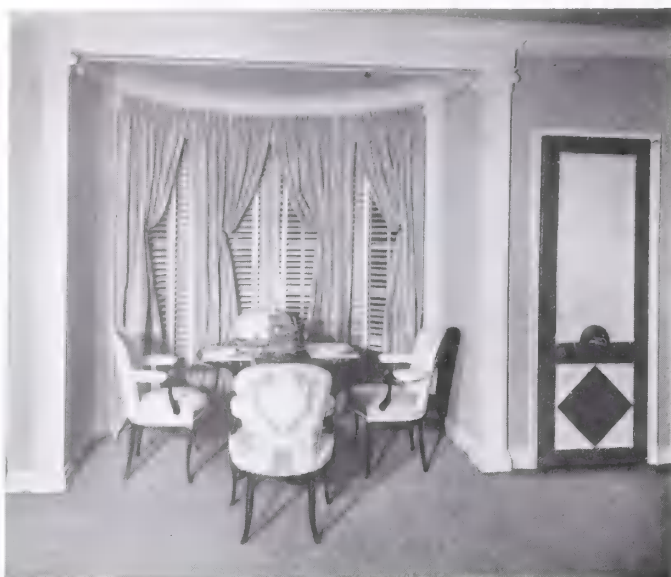
ROSE BUGS. Where three sides of one's garden are open fields in which rose bugs breed prolifically, it is of little use to treat the garden soil for the elimination of the pupae. There is a spray, however, which has no effect on their lives but will keep them from plants on which it is used. The formula is two gallons of molasses, five pounds of arsenate of lead and water to make one hundred gallons. Or, in smaller quantities, two fifths of a quart of molasses, one quarter of a pound of arsenate of lead and water to make five gallons. Spray thoroughly every four or five days.



NEW BOOKS.

"FIRST GOURD BOOK," by Helen M. Tilghast. Published by The Gourd-Vine, Vernon, Conn., \$.50.
"THE AMERICAN DAFFODIL YEAR BOOK," published by the American Horticultural Society, Washington, D. C., \$.50.
"THE WINDOW GARDEN," by Bessie R. Buxton. Orange Judd Publishing Co., New York, \$1.50.
"PACIFIC COAST TREES," an illustrated manual. Howard E. McMinn. University of California Press, Berkeley, Cal., \$3.50.





18th CENTURY

How will you go, traditional or modern? And if you lean toward the traditional, will you discover that the eighteenth century is your

decorative era? In their model apartment, W. & J. Sloane have proved an interesting point: that you don't have to have a mansion to live with eighteenth century decoration. When most of us think of that period, we think of furniture with great beauty of line, but to be used in a formal setting. We think of fabrics for a high-ceilinged salon. We think, in fact, of spacious elegance.

The elegance can be yours, but you can have it in a medium-sized room as successfully as in a baronial hall. In this living-dining room, the walls are oyster gray, the woodwork white and the carpet lime green, a color scheme that is adaptable, simple and tremendously smart. In the small photograph at the top of the page, you can see the dining alcove. The curtains are of lime green taffeta and the chairs are upholstered in white damask. In the built-in china closet, right, are drawers for linen and silver. The furniture in the room is mahogany, while the two chairs, below, are covered in green and white chintz.





F. S. LINCOLN

And if you go modern? Here again is a small apartment decorated with another type of elegance. The living room, in the photograph above, is a long and narrow room, without any architectural interest of its own. The room is divided by means of the light-trough, mirror and couch-end shown they are gray-blue. The carpet and lacquered furniture are pale gray. The couch and curtains are claret-colored and the chairs are upholstered in a harmonizing blue fabric. In the bedroom, at the right and below, the color-scheme is taken from two Laurencin paintings that hang over the bed. The carpet is gray, the lacquered furniture is off-white and the bedspread is that gray-pink so typical of Laurencin paintings. This apartment was decorated by Joseph Aronson, Inc.



MODERN



THE ARCHITECT'S DAUGHTER BUILDS A HOUSE

PART THREE

by FRAZIER FORMAN PETERS

WHAT WENT BEFORE: From an apartment in New York, Ann and Tom are making the break to a house of their own in the country. Ann's father, a retired architect, advises them by air mail from his California home. They have passed through the problems of finding a lot and an architect. They have fixed on their plan. And now the story goes on from there. This is the concluding installment of a series which takes you step by step through the exhilarating adventure of building a house.

New York City
June 30, 1936

Dear Dad:

Acting on my attorney's advice I filed my mortgage application today with the local bank. I explained that I wished to borrow eighty percent of the combined value of the lot and building and that I wished it to be on the twenty year basis as explained by you. They gave me three sets of Federal Housing Administration forms to fill out and told me to return them with three sets of the plans, specifications, plot map, and appraisal fee of \$21.

From what the bank said I take it the Government is very slow and that it will be three or four weeks before I hear from them. They explained that it would not take nearly so long for an ordinary bank mortgage but that banks would lend only fifty to sixty-five percent of the total value.

The interest rate in each case is the same, except that I have to pay an additional one-half percent for the large loan to cover the Government insurance feature. In other words, by dealing direct with the bank I could get money at the rate of five-and-one-half percent, but if I insist on the larger mortgage the rate becomes six percent because of the guarantee.

Ann and I, as you know, have \$3,257.48 on hand—or we did have until we bought the lot. If the bank appraises the lot and house at \$9,600 and will loan me sixty-five percent we could just get by, by stealing a bit from my salary as we go along. But if we do this to save the one-half percent or \$620 in the life of the mortgage, I shall be broke. What do you advise?

Tom

Sequoia, Cal.
July 6, 1936

My dear Tom:

Of course, I don't see that it would do any harm for you to file both applications at once, and accept whichever seems best. The bank may make a high appraisal of the property and so grant a loan of more than sixty-five (Continued on page 62)



HELEN JAMIESON HALL

Little SHOP



NORMAN W. CARY



It used to be a farmhouse for the grooms on the estate of a well-known horseman. Now it is a charming little house that has hung out its shingle: the shop in Westbury, Long Island, whose sign reads "Ysel-Sandfort-Richards."

The proprietors kept the original color scheme of the house, which was dark green with white trim. They kept, too, such charming details as the old-fashioned fireplaces, the wide floor-boards, the apparently inconsequential steps up and down between the rooms. But they added to the living room and included a bay window in their addition. They put a brick terrace at the front and another at the back, facing a small sunken garden.

Since the shop is devoted to summer furnishings and accessories, the house itself is furnished with the stock—garden furniture of original designs, china and glass for summer parties, and several beautiful antiques in furniture and glass. It is hardly surprising that customers, coming to buy in the shop, try to buy everything—house, wares, garden and all. The proprietors of Ysel-Sandfort-Richards are in the unique position of having to fend off purchasers who are determined to make themselves the owners of this delightful little place, lock, stock and barrel.

■ Above, you see the house as it was—a farmhouse out of repair and unoccupied, as dismal as only a half-abandoned house can be. ■ Below, the final rejuvenation. Two additions have been made to the living room, plus the bay window shown in the photograph.



by ETHEL B. POWER

Each month this section answers questions of home owners who write to our Readers' Service Department

Please tell me

● **QUESTION:** How can whitewash be removed from wooden shingles? **ANSWER:** Wash down with clean water and a good stiff brush. In many cases simply brushing it dry will remove most of the whitewash. In stubborn spots add vinegar in the proportion of one pint of vinegar to sixteen quarts of water.

● **QUESTION:** Would radiator and boiler traps added to an existing two-pipe low pressure steam system give greater retention of heat in the radiators after the oil burner is shut off and result in more economical operation? **ANSWER:** A properly designed and properly installed two-pipe low pressure steam system will gain very little by the addition of traps. For a system which is not working well the addition of traps with modulating valves on the radiators may, by causing a partial vacuum, give a more positive system offering less resistance when steam comes up. Theoretically, this should make a slight saving in operating costs. Many factors must be considered, however. A vapor system requires slightly larger pipes than steam and unless existing pipes run the right size for the traps there will be no gain in adding them. Only a heating engineer who can check your present system will be in a position to give you exact advice.

● **QUESTION:** In many instances such architectural merit as a house may have is completely nullified by the fact that the house is set too far out of the ground. Especially is this true of the small house and the speculatively built house. What explanation is there to justify this practice? **ANSWER:** There are many factors which explain this practice, although in my opinion they do not in most cases justify it. In a house having the heating plant in the basement a minimum height from basement floor to under side of first floor joists is generally 7 feet, with at least six additional inches required if a warm air heating system is used. Allow one foot additional for floor joists plus rough and finish floors and one foot more for thickness of basement floor and the cinder fill on which it should be placed, and you have a total of 9' or 9'6" between the finished first floor and the bottom of the ex-

cavations. Six feet is about the maximum depth to which hand digging can be accomplished without undue difficulties and consequent expense. The result is the finished first floor sets 3' or 3'6" above the finished grade. Then, too, the deeper basement floor means deeper trenches for the house sewer if there are laundry trays or plumbing at the basement floor level and also for a cesspool or septic tank. If the soil presents water conditions which must be taken care of by drain tile or waterproofing the condition is aggravated and the expenses increased the deeper the excavation is. Also setting the house close to the ground, if it is of wooden construction, presents its own special problems. The ever increasing threat from termites requires placing all untreated wood well above the soil. Building without gutters (a common practice of the speculative builder) may mean a back splash against the house wall. This is hazardous if it is of wood, since the dampness invites rotting and termites and is unsightly for almost any material. Basement windows placed below grade offer less light and require areaways which add to the expense and again may add to the difficulties when ground water is involved. The economy of housing the garage in the basement on lots lacking sufficient natural change in grade to warrant it is sometimes another factor. Finally, it must be admitted that the average man's tendency to accept the commonplace gives little motive for making a change in the customary practice. Such a change, however, will go far toward improving the proportions of the average small house.

● **QUESTION:** After living many years in a rented house the floor plan of which I enclose, we plan to build a house of our own. Would you build from this same plan or are there ways of modernizing it which would improve it? **ANSWER:** Family requirements and ways of living differ. If you have lived in a house of this plan for many years you are in a much better position than I am to know how it meets your particular needs. The size of the lot on which you plan to build, the points of the compass in relation to it. (Continued on page 68)





LARGER MIRRORS

◆ An outstanding characteristic of modern decorative trends is the use of generously proportioned mirrors. No longer confined to purely utilitarian functions, they are an important element in design. Because the dominance of these larger mirrors makes them the immediate center of attention in any room, the quality of the polished plate glass employed in making them is a primary consideration. That is why L·O·F Polished Plate Glass is so generally used. Available



either clear or in peach, green or several attractive shades of blue, this glass is ideally suited to silvering. Your decorator can advise you, or any L·O·F glass distributor will gladly furnish detailed information. Libbey·Owens·Ford Glass Company, Toledo, O.
★ The room above serves as a typical example of the attractive, unusual effects that may be achieved with larger mirrors. Reflected at the right, in the wall mirror behind the beds, is a section of a mirrored alcove vanity across the room that is set off by glass shelves on either side.

LIBBEY·OWENS·FORD

Quality Glass



CONVENIENCES

A clothes sprayer that dampens clothes so evenly they can be ironed immediately. The iron has finger-tip heat control. They are sold as a set only. . . . \$7.95

This new Venetian blind cleaner is a flexible coil arrangement covered with soft felt. Removes every speck of dust from five slats at one stroke. . . . \$1.65

You adjust this flower holder to fit your vases. The three leaves pivot at the center and telescope into each other, making one, two or three leaves. . . . \$1.15

This last word in electric roasters would keep your kitchen as cool as the rest of the house. Cooks a whole meal at once. Grand for baking, too. . . . \$23.95

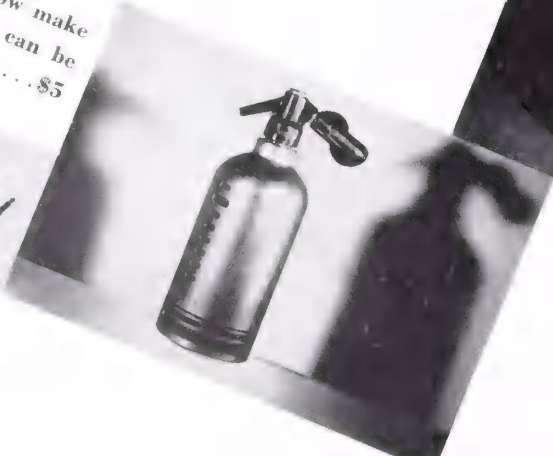
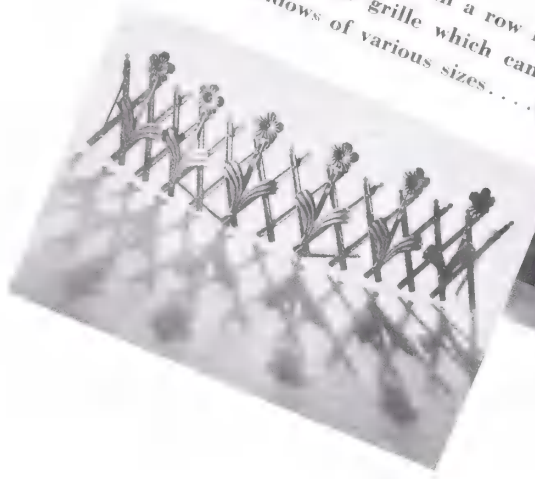
Man-made sponges of cellulose. Although unusually tough and durable, they become soft and highly absorbent when wet. Four sizes. . . . \$.33, \$.51, \$.66, \$.84

An electric fruit juicer in a new design that will save you time and energy. It is finished in ivory enamel and comes apart for ease in cleaning. . . . \$5.95

For names of shops which carry these articles write to House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually they are sent by post or express collect

Here is a chromium siphon that will carbonate water or wine, mix fizzes, fruit-ades or even ice cream sodas. Complete with six super-chargers, it is. . . . \$5

These little iron flowers standing all in a row make an unusually attractive window grille which can be easily adjusted to fit windows of various sizes. . . . \$5



WINNING SOLUTIONS OF THE KITCHEN CURTAIN PROBLEM ANNOUNCED IN MAY

The problem: Plan summer window curtains for a kitchen, either an old-fashioned country kitchen or a modern city one.

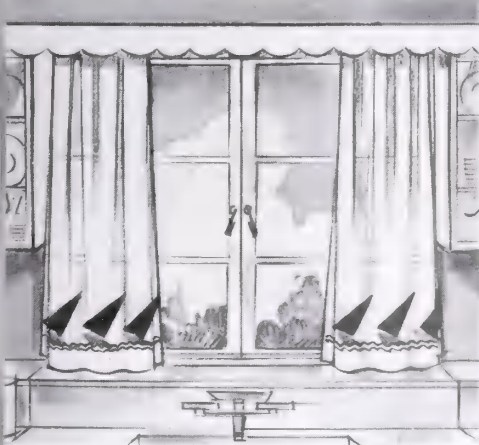


First prize of \$10 was won by Mrs. H. Morell Roller of Canfield, Ohio.

Cost:	
Percale	\$.25
Read	.10
Bolt red tape	.10
Yd. muslin	.10
Yds. linen	.60
	<hr/> \$1.15

This kitchen window treatment is for Colonial house. The aim was to keep as much as possible of the old time

atmosphere, and still retain such modern equipment as electric stove, refrigerator, etc. The double window over the kitchen sink has cupboards on both sides. A scalloped valance of blue percale quilt-stitched in cherry red and bound with the same color is attached to a shelf above the window. The curtains are of linen toweling with a border of cherry red. The shelf holds a platter and blue plates, to which color the percale was matched.



Second prize of \$5 was awarded Miss Barbara Trachte of Madison, Wisconsin.

These curtains are made of 39" wide material which may be split for the width. The length of the window, plus for hems, is the amount required. For the more economical minded, bleached or unbleached muslin might be substituted. The rickrack is sewn in two rows—one at the hemline, the other 1 inch above. The boats are composed

of two triangles cut from bright materials 5" x 4" x 3" for the sail, and 3" x 2 1/2" x 2 1/2" for the boat. Cotton prints or plain colored cottons may be used. If the windows are full length, use the same curtains on the lower half. These would be trimmed only with the rickrack and would require but one-third of a yard more material unsplit.

Get Last!

AN AUTOMATIC STOKER THAT'S PROPERLY ENGINEERED!



STOKOL

FOR CONTROLLED HOME HEAT

STOKERS to feed home fires automatically are a priceless boon to householders—if they are properly designed and built.

Stokol is the creation of engineers who first made a thorough study of the automatic stoking problem.

Then they "engineered" a product that is positively unique in this field. Stokol is unlike any other device. It revolutionizes the entire automatic stoking idea.

It's great to have an equipment that automatically feeds, fires and controls your furnace, creates proper combustion, eliminates smoke, waste, labor drudgery, dust and saves fuel.

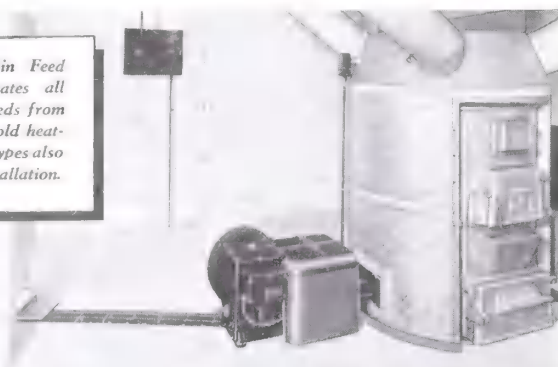
Stokol does these things—does them better and more efficiently than they have ever been done before—because Stokol turned to new principles of design and embodies a half-dozen exclusive advantages of the greatest value.

By all means let a Stokol dealer explain to you what Stokol will do for you—and what no other stoker can do for you.

There is no price penalty to be paid for these superiorities. Stokol is the lowest priced quality stoker on the market. Write for free descriptive booklet "Automatic Heat with Stokol."

*SCHWITZER-CUMMINS COMPANY, INDIANAPOLIS, INDIANA

The new Stokol Bin Feed (illustrated) eliminates all handling of coal. Feeds from any angle in new or old heating plants. Hopper types also available for any installation.



*SERVING OVER 350 MANUFACTURERS IN NEARLY 50 INDUSTRIES



Write directly to the addresses given. There is

no charge by firms except where mentioned.

BUILDING

220. FLOORS THAT KEEP HOMES IN FASHION are, in this case, paved with Armstrong linoleum, in a truly amazing range of colors, patterns or inlays. This is an idea-provoking booklet and well worth the 10¢ it costs. ARMSTRONG CORK PRODUCTS CO., FLOOR DIV., 3606 CHARLOTTE ST., LANCASTER, PA.

221. CABOT'S CREOSOTE SHINGLE AND WOOD STAINS are renowned among architects and builders. A fact-filled booklet will tell the layman the story. It may mean dollars in your pocket. SAMUEL CABOT, INC., HB-8-36, 6 OLIVER ST., BOSTON.

222. THIS NEW COMFORT is achieved with the coöperation of radiator heat and an air conditioning unit especially designed to partner it. Maximum flexibility of indoor weather is thus insured. The booklet tells you the whole fascinating story. AMERICAN RADIATOR CO., HB-4-36, DIV. OF STANDARD SANITARY CORP., 40 WEST 40TH ST., NEW YORK CITY.

223. LUXURIOUS HEAT is explained in this instance by taking the GE oil furnace apart and showing you, in colored illustrations, what makes it tick. Even if you weren't interested in heat (which you are) you'd like this booklet. GENERAL ELECTRIC CO., AIR CONDITIONING DEPT., DIV. 31153, BLOOMFIELD, N. J.

224. HOFFMAN CONTROLLED HEAT involving radiators and modulating valves is the best basis of air conditioning as explained in this booklet. There is a lot of talk about air conditioning these days. Here is some revealing and authoritative information. HOFFMAN SPECIALTY CO., INC., DEPT. HB-3, WATERBURY, CONN.

225. HEATING AND AIR CONDITIONING is as important a subject as all the current talk about it would indicate. By all means get the newest descriptive information about the Herman Nelson oil burning air conditioning furnace and radiation before you buy any product. HERMAN NELSON, HB-8, MOLINE, ILL.

226. AUTOMATIC HEAT WITH STOKOL describes the newest in stoking and firing devices for automatic heating. The Stokol installations will provide either hopper feed or direct feed from the coal bin without fuss or flurry. The booklet will show you just how defi-

nately the coal shovel has been exiled from the furnace room. SCHWITZER-CUMMINS CO., HB-8, INDIANAPOLIS, IND.

227. WESTERN PINE CAMERA VIEWS speaks very well indeed for the potentialities in active use of three fine western woods, Ponderosa, Sugar and Idaho White Pines. Seeing is believing, surely, in this case. You will want to have this booklet. WESTERN PINE ASSOCIATION, DEPT. H-1, YEON BLDG., PORTLAND, ORE.

228. BALSAM-WOOL "SEALED" HOUSE INSULATION provides the six kinds of insurance a really effective insulation should provide. This well illustrated and concise booklet proves the fact. WOOD CONVERSION CO., ROOM 111, FIRST NAT'L BANK BLDG., ST. PAUL, MINN.

229. KENMAR COPPER SHINGLES will last virtually forever, keeping their beauty, efficiency and essential economy while doing so. Who could ask more? This booklet shows why no one needs to. THE NEW HAVEN COPPER CO., SEYMOUR, CONN.

230. 40 POINTS YOU SHOULD CONSIDER IN BUILDING YOUR NEW HOME. And, let us add, illuminating information about all forty of them and more, from financing your home to living in it. Insulation—inside, outside, throughout—is the basis. A grand booklet. JOHNS-MANVILLE, DEPT. HB-7, 22 EAST 40TH ST., NEW YORK CITY.

231. TWENTY-TWO LOW COST CONCRETE HOMES. This includes plans, renderings, photographs, costs and the whole story of concrete houses. Mark our words, you'll learn a lot from this booklet, and with real enjoyment. PORTLAND CEMENT ASSO., DEPT. A8-19, 33 WEST GRAND AVE., CHICAGO.

232. HOW TO ADD A ROOM TO YOUR HOME is a lot easier than this title would lead you to think. It is done, not with mirrors, but with automatic heating! Write for this good booklet and you'll learn how. WILLIAMS OIL-O-MATIC HEATING CORP., DEPT. 827, BLOOMINGTON, ILL.

233. AUTOMATIC STOKING does tricks with the coal heater you would scarcely believe possible. And it will make coal behave as no other method can and do it without fuss, noise, dirt or undue

attention. The literature here available should be on the "must" list. IRON FIREMAN MFG. CO., 3059 W. 106TH ST., CLEVELAND, OHIO.

234. INTERESTING BOOKLETS can be had on the following subjects: Air Conditioning, whole house or single room units; Automatic Heating; Conditionaire, GMAC 6% Finance Plan is available for the purchase of this company's products. DELCO FRIGIDAIRE CONDITIONING CORP., HB-6, DAYTON, OHIO.

235. DESIGNS FOR LIVING are made, according to this fascinating booklet, with Carrara glass, and paint—not to mention the mirrors. Good reading, and good, too, for what you don't know about the possibilities of glass and color. PITTSBURGH PLATE GLASS CO., 2194-A GRANT BLDG., PITTSBURGH, PA.

236. RUBEROID fireproof products—shingles, roofing, siding, Newmarble and Newtile are described in illustrated leaflets which will reveal how far synthetic and plastic products have gone in this modern day. THE RUBEROID CO., DEPT. HB-3-36, 500 FIFTH AVE., NEW YORK CITY.

237. "Down the drain" is now more than just a slang phrase for the owner of the new kitchen garbage Disposall unit. With this device, all kitchen garbage is dumped down the sink, ground to a pulp and washed away. For booklet: GENERAL ELECTRIC CO., DEPT. DD-8, NELA PARK, CLEVELAND, OHIO.

238. THE MAGIC OF WONDER-SOFT WATER is as potent as this booklet would lead you to believe. Even those who think they know the joys of ordinary soft water will learn a thing or two, and hard-water victims will be overjoyed. THE PERMUTIT CO., ROOM 717, 330 WEST 42ND ST., NEW YORK CITY.

239. PLUMBING FIXTURES are many and various, but there is one different from all the rest, the T N one-piece low tank toilet. It increases the possibilities of bathroom planning considerably. Write for literature. W. A. CASE & SON MFG. CO., DEPT. D-56, 33 MAIN ST., BUFFALO, N. Y.

240. HODGSON HOUSES are fully illustrated and described in a recent booklet which includes, with the many photographs, floor plans, and price listings, interesting testimonial letters about early Hodgson ready-built houses. E. F. HODGSON CO., AH-8, 1103 COMMONWEALTH AVE., BOSTON, or 730 FIFTH AVE., NEW YORK CITY.

GARDENING

241. FIRST AID for gardens is outlined in all its phases, and remedies are discussed in this catalogue of insecticides, disinfectants, fungicides, plant foods, weed killers and spraying equipment. Here you will find everything you need to make your garden flourish and much gardening information, too. ANDREW WILSON, INC., SPRINGFIELD, N. J.

242. BURPEE'S SEEDS GROW—and in what variety and profusion. This year's catalogue marks, logically enough, a new high even for this well-known firm. W. ATLEE BURPEE CO., 249 BURPEE BLDG., PHILADELPHIA.

243. AN IRIS LOVER'S CATALOG is well named. Unusually fine photographs and readable text distinguish it throughout.

HOUSE BEAUTY

Special mention is made of the 1936 offerings, and the stand-by covered as well. This is surely a for any gardener. SCHREINER'S GARDENS, RIVERVIEW STA., ST. MINN.

LINENS, SILVER, GIFTS

244. HOW TO GET YOUR BEAUTY is Madame Sylvia's advice from I wood as to the best way of avoid sheep counting at bed time. That linens as well as relaxing exercise involved is proved by the book sponsor, WAMSUTTA MILLS, DEPT. 1 NEW BEDFORD, MASS.

245. NORTH STAR STORY is, to p tersely, the works on good blanket is not only a delightfully arra booklet but a fount of fascinating information about sheep, wool, we and everything else that pertain the making of these famous blan NORTH STAR WOOLEN MILL CO., M APOLIS, MINN.

246. THE CROWD COMES TO OUR H Menus and recipes to cover the gre variety of occasions and some of the Alvin patterns which will give far dishes their proper setting. The bo costs 10 cents. THE ALVIN CORR TION, PROVIDENCE, R. I.

247. WEST BEND GIFT WARE, espec the Silver-Glo finish, is charmingly sented in the newest booklet ju the press. Things to mix in, pour o and into, ash trays, teakettles, rette servers and the like, in se aluminum, chrome, copper and b are beautifully presented. WEST ALUMINUM CO., WEST BEND, WIS.

BLINDS AND SHADES

248. VENETIAN BLINDS need no d pion, but this booklet, with its n illustrations and its color chart, make them seem even more desir for today's house. And as for win shades, you cannot do better than t quire about Columbia's before you. There's a booklet covering these. THE COLUMBIA MILLS, INC., D HB-5, 225 FIFTH AVE., NEW YORK C

249. MAYFAIR SHADES are described illustrated in a small folder w should convince you of their bea and practicality. Their hardwood i and essential simplicity make t both durable and efficient. You sh know about them. MAYFAIR SH CORP., 175 VARICK ST., NEW YORK C

DECORATION AND FURNISHINGS

250. THE CHARM OF A WELL LIG HOME is partly illumination, partly ture, partly kindness to the o nerves. Home lighting has a d bearing on health as well as utility decoration. For this well prese booklet, illustrated with many ph graphs of newly designed fixtu LIGHTOLIER CO., DEPT. HD, 11 E 36TH ST., NEW YORK CITY.

MISCELLANEOUS

251. CHARM is the title. "the Sp Point of View" the subtitle of Marg Wilson's booklet which introduces explains her famous course. Ey woman who reads this will realize once that the smartest thing she achieve is charm—in business, socia every moment of the day. If the sub of charm has subdivisions, this bo let covers them all. MARGERY WILS 5-H, 1145 FIFTH AVE., NEW YORK C

SNUFF BOXES

CONTINUED FROM PAGE 18

ndies sometimes possessed a snuff-
x for every day in the year.
How did snuff-taking start? It was
1559 that Jean Nicot, French Am-
ssador to Portugal, purchased tobacco
ed from Florida. Finding the weed
asant to taste and excellent for fever
sent a part of his purchase to the
and Prior of France, and on his re-
n to France in 1561 he presented
nts to Catherine de Medici. At first,
ious names were applied to the pre-
us weed—Medicée, Herbe de la
ine, Herbe du Grand Prieur, Herbe
L'Ambassadeur. But no sooner had
pleasant herb arrived than ladies
d gentlemen began to rasp and pow-
er it, bruise it with sweet oils and
rfume it with orange flower water,
in of amber, Eau de Santal, civet,
isk, hellebore and spirits of wine. In
40 Wimble, the snuff seller, sold best
azil at £1 4s the pound and best
anish at ten shillings.
From the start it was the fashion for
ngs and nobles to carry their snuff in
pockets of their silk or velvet waist-
ats, and small containers or boxes
great beauty were in demand to
atch their princely raiment. Artists
d jewelers were taxed to produce
orks of art in shell and gold, gold
th jewels, gold with miniatures set
the covers of the boxes, each rival-
ing the other in producing a box worthy
a king.
There was no diminishing interest on
part of jewelers or miniaturists in
oducing boxes through the years that
lowed: and during the reign of Louis
V, XV, and XVI Petitot and his son
corated many beautiful boxes.
Any discussion, however, of the de-
ls of snuff boxes is difficult—and, to
amateur collector, certain to be
asperingly vague. As one well-
own authority puts it, "One knows a
uff box more by intuition than by
nition." It is almost impossible to
assify snuff boxes by periods. Round,
al, rectangular—none of them is
rticularly allied with any particular
riod. The oldest boxes are rarely
her dated or signed.
After one has seen an I touched and
amed hundreds of snuff boxes, one
gins to develop that second sense of
e collector about the quality of the
inting and the mountings. But the
struction of the hinges—one of the

surest ways of judging a snuff box—
must be left to the eye of an expert.
Some of the quaintest and most ar-
resting boxes were made of papier
mâché, and for practical use. Papier
mâché boxes were first made in France
over a century ago by gluing different
thicknesses of paper together, and col-
lectors of boxes in this "paper" seek
diligently for an example painted by
Samuel Raven, the master craftsman
of this art in England.
Also of great importance to the col-
lector is a box of Battersea enamel.
This art was invented in the fifteenth
century by a Venetian glass blower, and
first made in England by Stephen Jans-
sen about the year 1750. Battersea
enamels were laid on a copper base and
had a soft white enameled background
which was decorated by either painting
or transfer printing. It was between 1706
and 1774 that Simon François Ravenet, a
French engraver, introduced the art of
transferring an engraving upon the pre-
pared enamel surface. At a later date
Ravenet and his pupil Robert Hancock
went to Dr. Wall's factory at Worcester
where they introduced the method of
transfer painting on china.
Joaquet in 1736 worked miracles in
hard stone plaques set in gold. Smart
worked by the side of Cosway at the St.
Martin Lane Academy. Other names
too great to be forgotten are Zincke
who worked in tinted engine-turned
gold, Weiband in repoussé silver,
Jonache with silver gilt and the Peti-
tots, father and son.
The round box at the top of page
18 with a head in cameo relief of
Madame Récamier by David, court
painter to Napoleon, is an example of
papier mâché. Next to it, a Battersea
box is enameled with garden scenes,
and the smaller one below and to the
right is again of papier mâché. The
oblong box is of aventurine, the color
of an emerald, set with rubies. It was
formerly the property of a Prince of
India. Below it, the egg-shaped box of
jade was made by Faberge, court jeweler
to the last Tsar of Russia. The jade is
decorated with bands of red and white
enamel, and is supported in a gold
frame. The round box, lowest on the
page, is a Louis XVI enameled one,
pearl-edged and decorated with a minia-
ture of a lady of the court.
—HARRIET JOHNSON

PAPERWEIGHTS

CONTINUED FROM PAGE 19

signs—were first found in the
gyptian tombs. Greece made them,
o; Venice and Murano revived the
t. But the first paperweight in this
osaic work whose date is proved was
ade in the St. Louis Glass Factory
Alsace-Lorraine, in 1825. If, in your
uperweight wanderings, you hit upon
e with the apparent age and intricate
vid charm of the early types, look
for the initials S. L., with or without a
te. It will mean that you have found
e of the rarities in paperweight col-
lections—one made in the St. Louis
lass Factory.
Most of the dated paperweights that
you can find will be between 1847 and
1850. They may be from the Baccarat

Glass Factory in France, or the Bristol
Glass Factory in England, or the New
England Glass Factory in Cambridge, Mas-
achusetts, or the Sandwich Glass Factory
on Cape Cod. If you find the initial B
(usually 1848) you will have found an
early Baccarat example—but not, as
many collectors suppose, a paperweight
from Bristol, or a maker's initial.
Among our own American glassmak-
ers, three men are outstanding: Nicho-
las Pierre, who came from the Baccarat
Factory to the New England Glass Fac-
tory and made some of the finest
American paperweights that can be
found, John Gillerland, a New England-
er, who came to New York and started
the firm of Fisher and Gillerland. And

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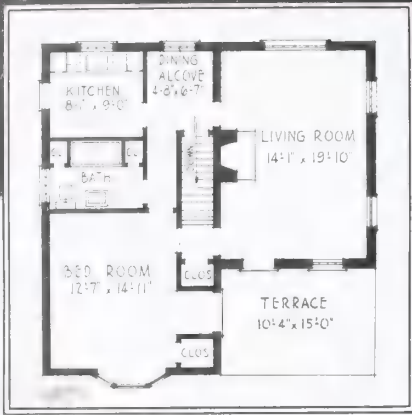
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another fancy-glass workman, an Austrian whose real name was of such great length that he changed it for the shorter and more American one of Timothy Collins. Collins came to this country by request of the Sandwich Glass Factory.

To be able to recognize the best in glass paperweights, it is necessary (and fascinating as well) to know something of the way in which they are made. When you begin your collecting, you will, for instance, hear the expression "pontil mark." And, if you are not careful, you will come to believe that anything so important must be a sign of superiority—which is exactly the reverse of true, and which you will understand at once when you know how paperweights were made. In the first place, a colored stock of glass was heated, and then worked into a tiny design—a flower, a star, a half-moon, or whatever the workman wished. When several of these designs in various colors had been made, they were again heated, placed together, and a pontil rod—a tool of the trade—attached at either end. While the glass was still warm enough to be pliable, two workmen, each holding a pontil rod, drew out the glass—sometimes as long as sixty or seventy feet, thereby causing the designs to diminish in size. After it had been thus elongated, an emery was dipped in water, and touched to the glass in order to break off the designs in cross-sections. Then followed one of the most difficult and skillful parts of the work—the placing of these bits of glass or "set-ups" into the flat piece of glass which was the base of the paperweight, the latter having been made in a ring mold. The set-ups and the glass base had to be of exactly the same temperature; otherwise the glass cracked and shattered, appearing in the finished state as though broken by a fall, although not cracked on the surface. After the design had been set into the glass base, a pontil rod was attached to the bottom of the base, and the whole design was dipped into liquid glass, to gather the top. With his left hand the glassworker revolved the pontil rod while with the right he shaped the soft glass into a hemisphere with a wooden spatula.

Knowing this process, two things immediately become obvious. The first is that the "pontil mark" on the bottom

of the paperweight is not so much a sign of authenticity as it is of unfinished workmanship; the best workman always ground off his pontil mark so that smooth base was left. The second is that the swirled look in the glass of an old weight is not necessarily due, as so many people think, to an old or inferior quality of glass, but more often to the revolving and shaping motion.

Another test of the age of a paperweight is in the faceting. Many had design cut in after the hemisphere had been annealed. Until 1849, a flat wheel was used to cut these facets, and consequently two cuttings were needed to make the two sides of a facet. After 1840, the wedge-shaped wheel came into use, which cut the facet in one motion. If you run a pen-knife or a sharp instrument down the center of a face of an old paperweight, you can feel at the base of this cutting two channels. In the weights made after 1840 with the wedge-shaped wheel, there is just a single smooth valley down the center of the facet.

The texture of old glass is quite different from that of modern glass, but that in no way implies that it is cruder. The actual "metal," as glass is called, was probably better in 1870 than it is today, but the glassmakers of 1870 did not have the heating and mechanical facilities that we have now. And so, no matter how excellent the metal itself, it was apt to be uneven in texture, perhaps seeming to have flaws.

You will easily see the difference between an old paperweight, with its clear concise designs and vivid colors, and the new, very cheap imitations. The new imitations are blurred, shoddy and crude, with none of that loving attention to detail which marks the old ones for the proud pieces of workmanship which they are.

But if, as you grow to learn more and more about paperweights and glass-making, you can discover what liquid it is in which floats the snowflakes of the snowstorm paperweights, you will have done collectors and glassmakers a great service. Theories are many, and range from alcohol to glycerine, but there is no certainty. Most old snowstorm paperweights are partially or entirely dried out. And when you find one in perfect condition, analyze it and tell the collectors.

—CHARLES WOOLSEY LYON

MAXWELL ANDERSON'S HOUSE

CONTINUED FROM PAGE 36

wall and has a tremendous copper hood, reaching almost to the ceiling that catches the heat and throws it out into the room. Even a small fire gives a great amount of heat in these fireplaces. And they never smoke! In the dining room there is a similar fireplace, but it is built in a corner and is completely framed in an open tile-work screen. In principle and in appearance it is a great floor-to-ceiling Franklin stove.

The small spiral stairway at one end of the dining room owes its design to Mr. Poor's reluctance to waste space. (It is the same type of architectural reasoning that caused Thomas Jefferson to build his narrow staircase in Monticello.) This spiral stair is a relic of the days when the house was a small cottage and an ordinary staircase was out of the question because it would have taken up too much valuable space. The spiral structure, with its floating con-

crete steps, has more the appearance of movable sculpture than of a permanent fixture. The room retains its original size for one can see around and through the stairs at all points.

Nantucket ship carpenters were in the habit of ingeniously building chests, drawers and lockers into their houses. In much the same spirit, radiators, bookshelves and niches have been recessed into the walls of the Anderson house. It was a happy thought which led the mason simply to use blocks of reduced widths wherever a niche was desired. The window treatment is distinctive. Inside the house one feels still out in the wooded hills that surround it. From the terrace one looks not only into the house but through it to a view of the hills which rise on the opposite side. (The photograph of Mr. Anderson on page 36 is by Vandamm.)

—RAYMOND T. B. HAND.

TEMPERATURE NORMAL

CONTINUED FROM PAGE 40

nomical to run. The vapor-vacuum system is merely an amplification of light vapor for very large houses.

Air conditioning with either of these systems (as with all radiator heat) could formerly be had only by means of cabinet conditioners placed in one or more rooms. Now central air conditioning is possible with these systems by means of new central equipment placed in the basement which delivers humidified, filtered and forced air by means of one or more outlets to the first floor and ducts to the second floor. Such a recent installation is shown in the photograph at the left below. One advantage claimed for this type of air conditioning is that the conditioner can be operated separately. It can be turned on without affecting the supply of heat during extremely cold weather when the usual amount of humidity called for will cause condensation on the windows; and it makes air conditioning available for smaller houses using radiator heat. Steam heat, like all radiator heat, can be operated all year to heat domestic hot water supply.

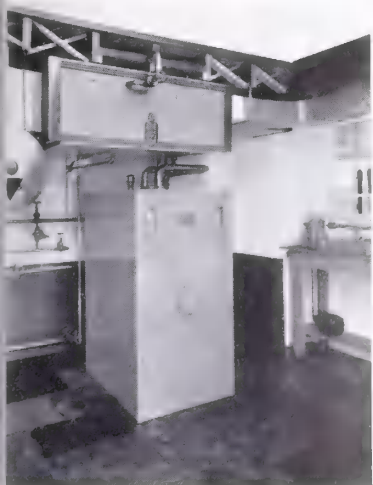
HOT WATER. The newest form of system has two pipes, although the pipe system with a circulating pump seems to be coming back. There are two methods of installation: "open," with an expansion tank at the top of the system where the water is kept under 170°, or "closed," when there is a pressure tank which may be in the basement. With this the water can be heated as high as 215°. With the closed system, radiators may be smaller than with the open, so that the old objection to very large radiators is for the most part removed. In fact, they need be only 10 per cent larger than steam radiators instead of 60 percent with the open system. The same air conditioning system is used with hot water as with steam. This system will also heat domestic hot water supply all year.

HEATERS. You are now ready to consider the heating unit. These are of three types: warm air furnaces, steam boilers and hot-water boilers. Some burn coal, some oil and some gas. Actually any of these three fuels will operate with any of the three types of heaters. By no means all manufacturers make all types. What should you choose? Unless you are an

engineer yourself, your architect's judgment must be accepted as of first importance. Go into the problem yourself, however; study a number of different types with but two ends in view: to find out what installation will make living in and maintaining your house both easy and economical; to learn enough about the whole subject to understand what your architect or heating expert is talking about. Whether you have a welded steel or a cast-iron furnace or boiler isn't particularly interesting to you, though your architect will no doubt have his preferences. But if you select a sectional boiler, now available about as cheaply as the more familiar round type, make sure that the firing unit will take the greatest possible advantage of the longer flue length and greater heating surface available. In other words, use an automatic gas or oil burner or a mechanical coal stoker which guarantees proper mixing of fuel and air, even production of heat, and maximum combustion of fuel before the gases reach the chimney. Today it is not hard to achieve proper matching of all these contributing factors. One point should be noted about gas burners: while conversion units may be installed in properly designed cast-iron furnaces already in place, the new gas units, with their intense heat, work best in the new type furnaces and boilers designed to accommodate them.

Tremendous strides have been made in the outward appearance of heating units. Nowadays they are handsome, compact cabinets which fit unobtrusively into the basement. The popularity of game rooms has had something to do with this, no doubt, but it was the increased efficiency of the units themselves that made it possible. They are usually inclosed in colored jackets.

AUTOMATIC DEVICES. Electrically operated devices provide accurate and dependable regulation of various mechanical parts of the heating equipment. They make the system completely simple in the running of the house. Heaters no longer require constant attention. They are more economical to run, for they shut off automatically when the desired temperature is reached; start up when the temperature drops below that point, thereby saving the costly extra load required in heat-



low central air conditioning works with radiator heat. An Arco (American Radiator) oil-burning boiler with a separate air conditioner above it.



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A New Automatic Heat And Air Conditioning Service

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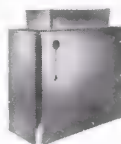


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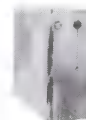


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SETH THOMAS

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ing a house which has grown cold. Oil and gas have always provided automatic heat, of course. The automatic stoker delivering coal to the furnace without the bother of shoveling it in by hand is not new. But recent improvements in these stokers make them entirely automatic. A long screw is installed below the level of the floor reaching from heater to coal bin. Electrically driven, it keeps a stream of coal running incessantly. So now all the fuchs are entirely automatic. You fill the bin, or the tank, and forget it. Some of the stokers remove ashes automatically also. But their chief attributes are their convenience, their economy (since they burn the smaller sizes of coal) and the fact that they provide heat of more uniform temperature because they watch the fire for you.

RADIATORS. If you use steam, vapor or hot water as your heating system you will have radiators. And nowadays most radiators are small, compact devices, often hidden in the wall itself. They are no longer the large, ungainly affairs which used to take up so much space in a room. Copper and brass first made these smaller radiators possible. Then a newly designed radiator with finned sections of cast iron appeared in the small inclosed type. Today if the free-standing radiator is used it is invariably placed in front of a window where it offsets the effect of air leakage. It is long and low rather than high in

order to deliver the heat as near the floor as possible. Cabinets may be purchased to conceal it and, if it is built into the wall, there are grilles of various designs to cover the openings.

The newest development in radiators is the convactor, so called because the air is transferred entirely by convection. (Convected heat is conveyed by air currents. Radiant heat passes directly from the source in straight lines without the aid of air until it meets an object.) They have a small heating unit of the fin type, either of cast iron, copper, brass or aluminum, inclosed in what is virtually a metal chimney. The face of this inclosure may be exposed or it may be entirely plastered over. Air enters through a grille at the floor line, passes over the convactor and comes out into the room through a higher grille. The metal cabinet in which the heating unit is concealed draws the air through it with greater velocity than is the case with the ordinary inclosure. There are radiator cabinets, however, as well as those used for convectors, designed to give the best flow of air over the radiator.

A new trend is the use of copper tubing to convey water or steam to radiators. Copper pipes can be at least a size smaller than ordinary pipe with cast-iron fittings. They are easy to put together since joints are soldered instead of threaded and copper is, when water conditions are right, long wear-

ing. Electrolysis, which sometimes takes place when two different metals are used together, must be taken in consideration. If copper is used for pipes it is better to use it for radiators also. Conversely, if cast-iron radiators are used, pipes of the same metal will prevent any chemical reaction.

INSULATION. Heating systems function at their best only in the house that is weather-tight. Insulation and weatherstripping have therefore become commonplace of comfort in the well-built house. Roofs and outside walls should always be fully insulated. Floors also need insulation for comfort as well as to deaden sound. Windows and doors should be weather-stripped. Although this will add to the building budget, there are figures to prove that enough economy in heater operation is provided to recover the cost in a few years.

So something of a revolution has taken place. Heating is no longer concerned merely with keeping houses warm in winter. It has gone out of creating an ideal indoor atmosphere the year round. Better systems have given more uniform temperatures. Insulation and weather-stripping have eliminated drafts. There need no longer be that "dead heat" which makes humid summer nights unbearable. There need be no cold mornings in the middle of winter. And all this with no more attention upon the part of the house owner than he gives to weather out-of-door

ORCHARDS FOR SMALL PLACES

CONTINUED FROM PAGE 45

grow rapidly into large standard trees. Growing espaliered trees requires patience and technique, but it produces one of the most decorative effects and also perfect fruit. This method does not give as large crops as the ordinary planting, but where abundance is not a consideration it is worth while for its effect. Trees may be grown in upright, horizontal, fan or other shapes to give picturesque results against walls, fences or special supports.

The standard method of setting an orchard is to plant the trees in square blocks, the rows being the same distance apart, usually 40' to 50' with the trees 40' to 50' apart in the rows. This method facilitates spraying and allows as many trees as possible in a given area. The square block is not as interesting as some other methods, however, for landscape purposes. A driveway with trees set at 40-foot intervals on either side, staggered, to give a tree every 20' on opposite sides of the road makes an attractive over-arching effect. Other uses are as background trees, to frame a vista, to create an allée leading to some view or terminal feature.

In selecting a site, choose, if possible, a south or southwest location with good soil which does not dry out too severely in summer. An orchard should be protected from strong prevailing winds, especially at harvest time. Woodland will furnish such protection but should be far enough away from the fruit trees so that pernicious insects cannot hibernate there to infest the orchard later on. Buildings, fences or high walls also can be used as wind breaks.

The soil should be deep, well drained and at the same time retentive of moisture, since a productive tree must at all times have an adequate supply of water. Such soil should be fertile or

have its fertility improved by the use of fertilizers. Fruit trees will thrive in practically any location where a stand of vigorous grass can be maintained.

Plant them in the spring or fall, though spring planting is more commonly employed. Set them out as you would set any tree, in an area of well prepared soil, the hole being dug large enough to accommodate the root system without crowding. In the case of long roots, it does no harm to shorten them by pruning if there are a good number of live roots. The tree should be set perpendicular and the top soil filled over the roots and tramped firmly down. The hole can then be filled, the soil being trod firmly into place as added.

Set the trees so that they line up accurately, since one of the pleasures derived from an orchard is its systematic appearance. This can be done by first staking the position of every tree with line or tape. When the stakes are in the exact position, before digging the planting hole take a board 4" wide and 4' long having a notch cut in the exact center and a notch cut on either end. Place the center notch against the located stake. Now drive a small stake into the notch on each end of the planting board. Remove the center stake, take up the planting board and dig the hole for the tree. Then replace the planting board within the two end stakes and set the tree in the hole so that the trunk will fit into the center notch of the planting board. This method places the trees exactly.

The great objection to growing fruit, of course, is the necessity of spraying. Because it is possible today to grow fruit which is practically free from any blemish, most of us demand that type. Therefore, if you are planning to grow fruit you must adopt a definite spray schedule for good results. Anyone with

a hand pump, wheelbarrow type sprayer and 25' of hose coupled to 10-foot extension rod equipped with good nozzle, and following a recommended spray schedule, can control fruit pests and get satisfactory fruit. Your State college will be glad to supply you with a spray schedule adapted to the needs of your particular locality.

So far as fruit varieties are concerned, grow those you most enjoy. A possible list which will give variety and a long season of fruiting, let me suggest the following: The earliest fruits to develop are the Cherries. These trees are beautiful in bloom and do not become very large. Two types are available, the sour and the sweet, the former used for cooking, the latter chiefly as a table fruit. The best sour Cherry is Montmorency; the two best sweet Cherries, in my opinion, are Windsor and Schmidt. Montmorency is bright red while the two sweet Cherries are dark red, almost black when ripe.

Peaches follow Cherries in the season of fruiting. These trees grow rapidly and bear early. As a table Peach I prefer the white-fleshed Belle of Georgia and as a yellow-fleshed Peach Golden Jubilee is outstanding in beauty and flavor. Plums are usually thought of with Peaches and are worth growing. Both do well in a small area; since the trees are rather small, they can be planted 20' apart and will not crowd each other. For good Plums the Italian Prune is hardy, firm-fleshed and sweet meated. The old Burbank is probably the most beautiful Plum with its yellow skin, which is red blushed, and its attractive flesh. I also like the golden-colored Washington which ripens late and is excellent for cooking, preserving or a table fruit.

Pears are slow-growing trees but usually

(Continued on page 68)



**My friends
envy me my
apartment"**

...boasted
The Epicure

But they, too, could enjoy a newly decorated suite here if they selected one now, as I have, for next fall!...Another year of good living."

One room studios and suites of two to five rooms for immediate or October occupancy...furnished or unfurnished.

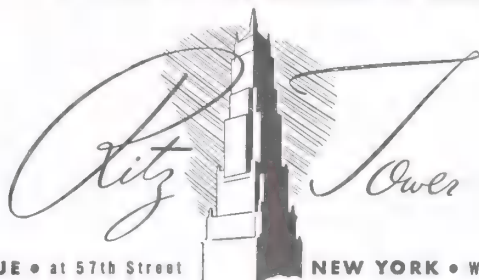
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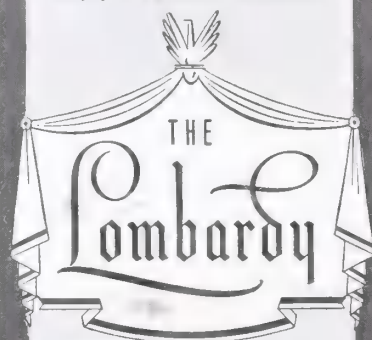
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TODAY you can enjoy the luxury of beautiful design in silverware at minimum cost. What better time to add to your silver chest a complete new set of flat ware, or all those extra serving pieces you need from time to time? Information about any or all of the popular new patterns shown here will be forwarded to you promptly. Just fill out and mail the coupon below.

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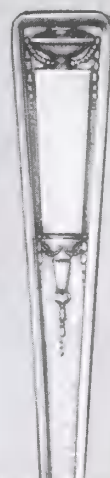
New York



ULTRA



NINE FLOWERS

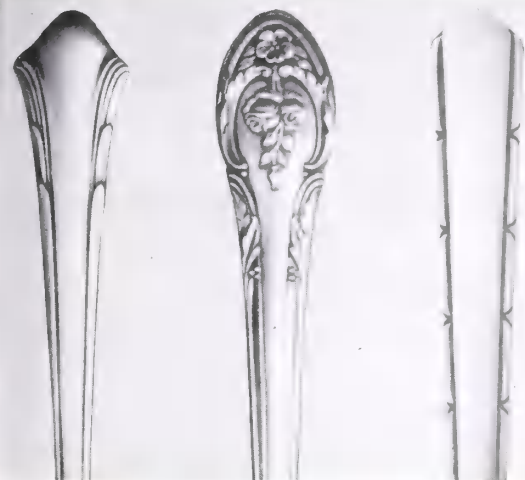


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LADY CAROLINE

ROSEMONT

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GROWING THINGS

CONTINUED FROM PAGE 33

*For lasting beauty,
and economy too...*

LET YOUR CHOICE BE
ALVIN STERLING
CORRECT FOR EVERY OCCASION



READING FROM
TOP TO BOTTOM
ROMANTIQUE
ENGLISH ROSE
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COMPLETE PATTERN PRICE LIST SENT FREE
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are avidly interested in competition. Luckily, they have as yet not reached the stage of all too many senior exhibitors in flower shows where, if the reward is not high, no attempt will be made to exhibit. Many junior exhibits have ribbons as their sole rewards. Last fall, at Radio City, the first large all junior show was held, and a new record of some nine hundred entries was set. It is a safe prediction that this fall that record will be broken by the juniors themselves.

All meetings should be conducted by the juniors, with only advisory help from the senior leaders. Free thinking should be encouraged as much as possible, for from such thinking genius is born. Never underestimate the capacity of a junior club, for their members have already demonstrated that they can grow flowers and vegetables of sufficient excellence to win even in senior events. Furthermore, unhampered by rules or customs, their flower arrangements are often a delight in expression and color harmony or contrast. This versatility and ability have been demonstrated recently by one club that has designed and planted a junior park using town funds and with the complete approval and praise of gardeners well trained in both design and plant growing.

In this present group, there are members as young as five and a half and as old as seventeen. It is, however, advisable to group together ages that will be compatible; otherwise the younger may be discouraged and the older offended by association with "infants," as more than one has termed the

younger group. Like senior gardeners in most of the country, juniors want their garden knowledge imparted to them in terms that are understandable, with as little technical language as possible, and they relish the stories of the past that are a part of many plants. Mythology, medicine and romance are thereby unfolded in a practical manner. Above all things, don't adopt a patronizing air with a group of active youngsters, or you may find yourself outsmarted in a highly disconcerting way.

Competition may be extended right into the gardens of members with a prize awarded to the best garden by a boy and the best by a girl. An innovation was tried last year by one club with fine results. They provided an inspection tour of all members' gardens three times during the growing season with a vote at the end of the gardening year. In the opinion of competent judges, the children themselves by popular vote awarded the prizes correctly to the finest gardens. Better yet, under the spur of this competition, the general excellence of all gardens went to new heights.

Make all classes in junior exhibits as simple as possible. (Incidentally, some good work could be done in this direction in senior exhibits where too often the show committee themselves are unable to interpret some classes, so ambiguous is the wording.) An interesting class that was tried for the first time in last year's fall show was to provide within two separate age limits the same material and container to each entrant, and then allow thirty minutes to make an arrangement of flowers. All

entrants lined up side by side conversation barred. The judges present while the arrangements made. About eighty children entered in the two divisions and the exhibits were generally high in quality. Interesting to note was the complete of copying of other entrants, though all exhibits were made in view of all participants.

It is a good idea in guiding junior clubs to select three or five flowers perhaps the same number of vegetables to be grown by all members (though no restriction should be placed on growing of any other item). This makes it possible to stage a show with reliable assurance of good competition, also encourages competition in garden itself.

Don't be discouraged if interest and members fall out. It has not in our experience that it continues without interruption until members are mature age. We do feel however, interest developed now, together with knowledge gained, will result in activity later in life that will do much to advance gardening in America. I needed confirmation for myself I only to remember that a son who president of a junior federation years ago has now entered college majoring in horticulture as his choice. To his junior garden club activity of a few years ago plus exhibiting his own products successfully. I credit for his choice of vocation.

The children in the photographs pages 32 and 33 are all members of Larchmont Junior Garden Club Larchmont, N. Y.

THE ARCHITECT'S DAUGHTER BUILDS A HOUSE

CONTINUED FROM PAGE 50

percent of the cost to you. I don't know what kind of buy in land you have made, but it is possible they will appraise it for more than you paid.

So why not file both applications and see what happens? It will be worth it.

But don't accept either unless they offer enough to leave you a small balance in your savings account. Do this thing comfortably, without going into debt beyond the mortgage. Happiness in the building of your home, I am sure, will reflect in your future enjoyment.

Dad

P. S. While you are looking around at banks, don't forget the building loan associations. They specialize in this kind of financing and so give a little better service than any of the organizations with which it is a side line. You will find them listed in your classified telephone directory.

New York City
July 7, 1936

Dear Dad:

When my loan is granted and the contracts let, does the bank pay the contractor?

Tom

Sequoia, Cal.
July 11, 1936

My dear Tom:

The bank recognizes no one in the deal but the two names on the mort-

gage—you and themselves. The bank pays the money to you, as the building progresses, and it is you who are under contract with them to erect the building as planned and specified. If anything goes wrong, you are accountable.

Dad

New York City
July 11, 1936

Father Dear:

What in the world are you getting us into?

I have suddenly discovered that there are all sorts of pitfalls—liens, compensation insurance, and dozens of other things. Isn't it dangerous for us to start until we know more?

Ann

Sequoia, Cal.
July 14, 1936

My dear girl:

I don't think there are any more pitfalls to building a home than there are in any business venture. If you were simply depending on a builder you might have to look out for trouble, but with an able assistant to handle the details you have nothing to worry about.

All you have to remember is never to pay except on order from your architect. Will you do that and forget it?

Dad

New York City
July 16, 1936

Dear Dad:

Well, here is the estimate, figured on an exterior shell of concrete flag masonry.

Excavation, masonry, plaster and grading	\$2.08
Septic tank	180
Carpentry, labor and material	2.86
Hardware	8
Electric installation	23
Electric fixtures bought by us	5
Paint	52
Plumbing and sheet metal (no gutters)	94
Heating and oil burner	1.23
Linoleum	9
Iron work	3
Architect (\$100 already paid)	83
Total	\$9.16

This figure includes the two upstairs bedrooms and bath and the terrace, it does not include finishing the space over the garage and dining room.

The specifications are quite complete and include 2" Johns-Manville Rock Wool in all the outside walls, Cabot's Quilt over the entire roof, and storm doors. So we should be comfortable.

The heating plant is our great extravagance. It is a direct system of conditioned heating (warm air type) and is complete with an automatic burner and hot water heater. Every-

...king air conditioning now and is fed up with the dry heat we have here. Besides, I understand this particular type of system is the most efficient known.

...baths are not to be tile, but in- will have linoleum side wall cov- and linoleum floors. Tile would cost us about \$150 more.

...hardware is cut to the bone and I think we may want to spread our- a little here. Instead of locks costing about \$1.50 per door, we are using wrought iron thumb latches (ma- made) costing only forty cents. I like their looks but I know they are in a wind, so I may change that. Before I go adding on, we have got down from \$9,165 to \$7,700— a matter of \$1,465!

...course, we never did expect to be able to finish the second floor, so there we can take off \$941.49. We're still \$523.51 too high.

...I changed to steam instead of the air heating plant and eliminated the burner we would just about make that do you think?

Tom

Sequoia, Cal.
July 20, 1936

Dear Tom:

...you want any peace, don't take out the burner! It may have its drawbacks, but you will find that it is also the most convenience you can have. I have been through this phase of the game hundreds of times and will lay out even money that you finally find a way to raise the \$523.51. Personally, I would put in steam with a water conditioning unit and save the hundred dollars. Heating men are evenly divided on this question. I think you need have no fear which- way you decide.

...I'm mighty glad you have not sug- gested cheapening the plumbing fix- ing. You would only make a saving of \$100 a bath and ruin your house. I don't see how any saving can be made in the paint item because your architect has already eliminated paper- ing, rough plaster and has sub- stituted stain for paint wherever he can. So we are down to fundamentals. In a case of more money or substi- tution of conditioned steam heat for un- conditioned warm air.

Dad

New York City
July 23, 1936

Father:

...thank you so much for your prompt answer about the oil burner. We have decided on it. But the present figure includes \$100 for grading. Couldn't Tom and I do that work and save some money?

Ann

Sequoia, Cal.
July 25, 1936

Dear girl:

...you and Tom will be so busy when you move in that you will have no time to grade the lawn. And besides, that must be done before the mortgage will make the final payment.

Dad

New York City
July 25, 1936

Dad:

...I wrote you we were getting the burner. We've taken your advice and the rest of the heating system and all set. I am going ahead without the upstairs bedrooms.

The whole cost then is as follows:

These items paid out to date—

Lot	\$1,650.00
Recording deed	7.50
Legal	85.00
Architect	100.00
Appraisal (two)	42.00

Items of expense to come—

Building contracts	7,543.51
Architect	680.00
Building permits	11.00
Fire insurance	33.00
Legal expense for mortgage	36.50

Total \$10,188.51

This morning the bank advised me that I had been granted a loan of \$7,000 on the building as we plan to build it. So the credit side shows up as follows:

Cash on hand	\$3,257.48
Mortgage	7,000.00

Total \$10,257.48

That will leave me a balance of only \$68.97 to buy Ann an ice box and a stove and to take care of the family if anything happens! But I expect a windfall in June, so I decided to go ahead.

Sequoia, Cal.
July 26, 1936

Dear Tom:

Neither you nor Ann in any of your recent letters have mentioned what your final choice in materials was.

Did you choose concrete, stone or frame?

Dad

New York City
July 29, 1936

My dear Dad:

We were split three ways on the final decision. I held out for frame to cut down expense. Ann wanted stone because it is the natural material for the lot. Our architect wanted concrete. He and Ann compromised on Flagg masonry, which is stone backed by concrete, and I was left out in the cold.

Tom

New York City
September 15, 1936

Dear Father:

I wish you were here to see our house! The masonry walls are completed and the roof is almost closed in. They set the rafters about a week ago and Tom took me up there today to show me the inside. The carpenters had been in such a hurry getting the roof on that they had forgotten to tie the rafters together. This meant quite a thrust on the sides of the building. Of course that is not the proper thing to do. But there they stood, those solid walls, taking it on the chin.

While we were admiring it the architect arrived and blew up the carpenter. But aside to Tom and myself he said that he did not know another material used in small houses that could have withstood the strain.

So here we are, Tom, David and I, surrounded by walls (or going to be) as strong as a German "pill box."

Ann

P. S. I almost weep when I look at our good old bank book. All these years it has grown fat so evenly and now it is all gone. Just \$68.97 left plus a little interest. But we'll build it back now. And thanks to you, my dear, we have the house we've dreamed about!



A Graceful Colonial Stairway of WESTERN PINE

The entrance hall of Mr. William Ross

Teel's home in Indianapolis is given notable interest by this graceful spiral stairway of Western Pine. The curving Colonial lines have been carried out in perfect keeping with the setting by Western Pine. Write for the beautifully illustrated free booklet, "Western Pine Camera Views." Western Pine Association, Dept. H-1, Yeon Bldg., Portland, Oregon.

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The ROOF of your home bears the brunt of attack from sun, wind, rain, heat, cold, snow, ice, penetrating moisture, rust, decay. No wonder ordinary roof materials all too often give inadequate protection—and look shabby and old before their time.

The enduring roof

The only effect time and the elements work on Copper, however, is to mellow and increase its beauty. And copper requires no painting or similar maintenance.

In Kenmar's practical shingle form, copper is the ideal roof material because of greater durability, utility and lasting beauty.

Before you build or re-roof, investigate fully the 12 distinct advantages of a Kenmar Copper Shingle Roof.

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HOUSE BEAUTIFUL

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\$1,900

America's most practical home magazine again presents its Small House Competition, for America's most practical homes embodying the best of today's ideas in design and plan.

All Architects and Architectural Designers may enter this contest, which is divided into these three classes:

CLASS I—For houses of 6 to 9 rooms, built *east* of the Mississippi

CLASS II—For houses of 6 to 9 rooms, built *west* of the Mississippi

CLASS III—For houses of 5 rooms or less, built especially for week-end use, without regard to geographical location

First and Second Prizes of \$500 and \$300 respectively will be awarded in Classes I and II, and a First Prize of \$300 in Class III. A house may be eligible for one class only, but contestants may submit as many designs as desired, of any style and materials.

Entries Close October 15, 1936

Complete details and conditions of the competition may be obtained upon application to

HOUSE BEAUTIFUL

572 Madison Avenue, New York City



Here, at Candlewood Isle, is an example of what may be done with an almost cliff-like building site. This cabin is of log siding on frame

CABIN CLASS

CONTINUED FROM PAGE 12

family and for relaxing and dining. Almost always the beauty of your surroundings is better preserved this way.

There are a number of lesser points which may make or break your cabin according to the way they are treated. For brevity they are listed below in notebook fashion. They are all important, though, and might well fill a book. As a matter of fact, they have filled books before now.

FIREPLACES. Stick to stone; not necessarily round stones, for split stones often reveal a much more interesting surface. It is well to use fire brick to line the fireplace, since stones will split under intense heat and can throw hot slivers a surprising distance. But in general avoid brick as non-woodsy, and keep any concrete subdued in proportion to the primitiveness of your cabin. Provide a good iron damper and build your smoke chamber and flues *right*. A closed damper is an effective barrier against mosquitoes and wayward draughts when the fire is not burning.

DOORS AND WINDOWS. Steer clear of stock doors. They don't belong. Two or three-ply plank doors for the outside and batten doors for the inside are inexpensive to make and more in character. Small-paned windows are nice to look at but harder to keep clean. Either double hung or casement sash may be used, but in general, in-swinging wood casements, with not too many panes and with permanent screens outside, are least expensive for the appearance

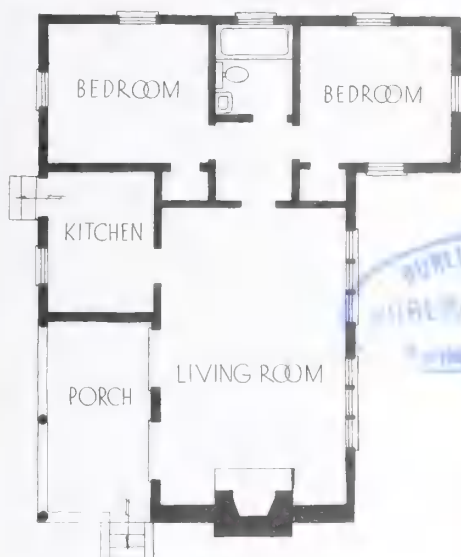
and serviceability they provide. C swinging wood casements (screens inside) will get more weather and not give out before their time.

FLOORS. Keep them simple. Avoid conventional urban hardwood flooring. If you use hardwood, keep the finish simple (preferably oil or varnish, wax) and the boards three or more inches wide. Birch is good. With woods, wide boards, nailed straight through, are in keeping and very satisfactory. Double floors are always advisable, with good building felt or insulation or both between them.

SCREENS AND SHUTTERS. Insects will always be with you. Hence screens, both windows and porches. Plain twelve mesh iron will want painting every two or three years, even if the screens are taken inside and oiled each winter. Galvanized mesh is more durable but copper is best of all. Furthermore, it may be had in finer meshes to keep out gnats and other small fry. Though relatively costly, copper screens will last virtually forever. Shutters, either hinged or removable, are desirable. The hinged type would cost more, but would also make closing and opening the cabin much simpler. In either case, when securely closed they will keep out intruders, stray buckshot, falling branches and the like. It is a good idea, too, to have a lid for the chimney. Even though the damper is closed below, birds and squirrels may nest in the flue unless you keep them out. Field mice will get



logs and split logs, flat stones and vertical boards, V-grooved, laid on any frame, have been found to give a particularly happy effect in this cabin at Erskine Lakes. A plan is reproduced at right.



ay. Traps baited with butter or fat indicated for them. Incidentally, if cabin is built on posts rather than on foundation, a wire or picket between sill and ground will keep out such things as skunks from nest under the living room floor.

ETS AND CUPBOARDS. If these are against a rough log wall, they should be lined with matched boarding to keep out errant mice and any dirt that may come from the logs or chink. In any case, smoothly lined cupboards are easier to clean.

WARE AND FIXTURES. Keep your ware as simple as your cabin. Stoves are usually unnecessary and knobs are always out of keeping. Simple black thumb latches, bolts, hooks, hinges and the like are always unobtrusive. Wrought iron is fine, but may be proportionately expensive. If electricity is available, keep your fixtures simple, but avoid quaintness. Originality of design is all right, but fussiness is never satisfying. A few well-decorated fixtures for ornament, the rest simplest of simple utilitarian appliances where they will do the most.

STING AND TRIM. In general, you don't want to use paint sparingly, depending, of course, upon the materials in the cabin. Don't try to outdo nature. A little boiled linseed oil goes a long way with logs and soft woods. A varnish is sometimes indicated,

and occasionally tobacco brown or transparent green stains. But gay paints may disappoint you. And keep all trim simple. Avoid moldings in all except the more pretentious cabin styles. Plain flat board strips will serve for door, window and cupboard trim. Interior partitions, while they may be of solid logs, will more probably be of plain or V-edge boards, laid vertically, and fussy trim will make them look cheap.

PORCHES. Have them by all means. And if you like, make the rails, if any, or the posts and brackets fresh accents to the whole design. But avoid crooked branches for rails and knobby trunks for posts. Perhaps more than any other one thing, a fussy porch can ruin the appearance of a cabin which is otherwise straightforward and lovely to see.

FURNITURE. Let conscience be your guide—but a good conscience, preferably combined with taste. Don't go hog-wild just because you are away from civilization and fill your cabin with huckleberry rocking chairs and dug-out davenportes. Leave all bark outdoors. If you make your own furniture, make it the way your forefathers did. If you buy it, buy as you would for any house, only let the patterns be simple and the comfort great.

THEME SONG. Hire an architect who has built the kind of cabin you think you want and thereafter give him your fullest confidence.

RALPH BAILEY



TEA HOUSE, DULUTH COUNTY, N. Y. Cabot's Stains on roof and walls. Architect, Russell F. Barrett.

Houses Last Longer when stained with CABOT'S STAINS

Cabot's Creosote Stains give your house *new beauty*, and they give it *new life*, too. The pure creosote vehicle *doubles the life of wood* . . . To get the full protection that

you want, insist on Cabot's when you stain. Color card and complete information on request. Samuel Cabot, Inc., 6 Oliver Street, Boston, Mass.

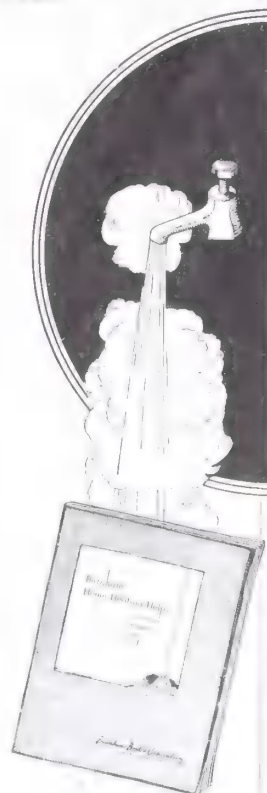
Cabot's Creosote Shingle Stains

How To Keep In Hot Water By Keeping Out Of It

THAT may sound like a silly statement. Instead, it is sound sense.

If you are the man of the house and there is not enough hot water, isn't it so, you are very much *in* hot water, although the hot water is *out*? Is there anything that any more tests your religion than when your bath or shower "runs cold"?

There are 3 Burnham ways of having a satisfactory hot water supply. All 3 are economical. There is not room to explain each here. But if you'll send for this booklet called: "Home Heating Helps Told In a Friendly Way", you will have all the facts before you. In truth it is a counsellor, friend and guide to any of your heating problems or dissatisfactions. Send for the book.



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N

E

COMPASS POINTERS

W

AT HOME IN HAWAII

You will hardly know where the indoors ends and the outdoors begins in this modern American home of H. S. Hayward in Honolulu. The two photographs on this page show the entrance with its snug little forecourt, and a side of the living room which is partly "lanai" or porch. Notice how the steps and foliage outside the windows become almost a part of the room itself. Chinese motifs play a prominent part in Hawaiian decoration, and you see them here not only in the furnishings themselves but in the curved overhang of the second story and the details of the trim. Cool colors help to blend the house with its surrounding foliage.



S

On the opposite page a detail in the house of F. E. Lewis, Honolulu, shows a hikiee, or traditional Hawaiian couch. These pieces have been accepted by Americans as part of the furnishing scheme of their rooms. Lamp shades and draperies are of tapa design. Koa calabashes are richly decorative. On the floor is the Hawaiian cool lauhala matting.



Here in the East we are just beginning to learn about Hawaii. They know it better on the Pacific where the steamers are handier and Honolulu but five days away. But Easterners are finding that a San Francisco or Los Angeles sailing is not too difficult to make, and a vacation in Hawaii worth a little extra effort anyway.

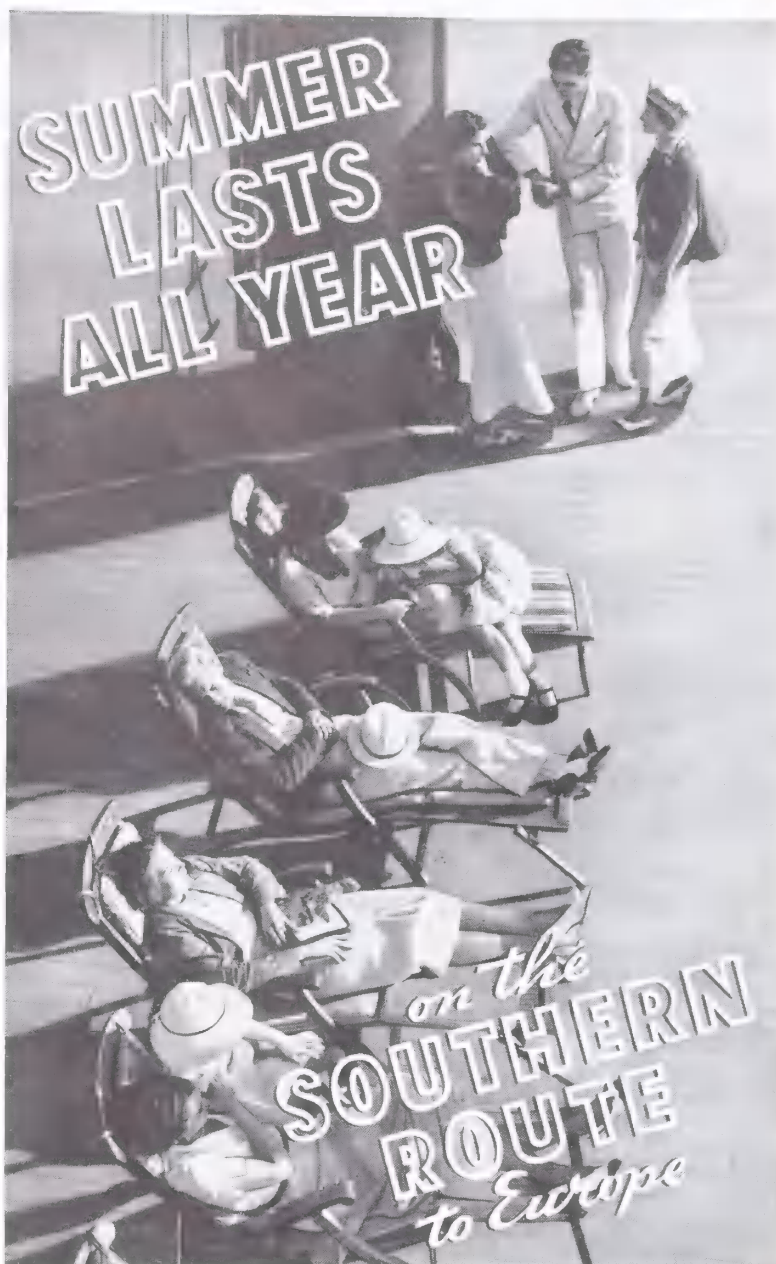
The "news" about Hawaii is that more and more mainlanders are finding an interest in the way life runs in the islands—the architecture of the houses, the decoration, the furniture which is so typically Hawaiian and so easily adaptable to our own ideas of outdoor living. If you don't believe it, rent a house there, and enjoy that pleasant feeling of being part of the life of a place which is not your home. Immediately the slight strangeness of being a tourist drops away from you. Though your stay is for but a week or two you'll suddenly feel that you belong.

You'll discover that there is a spaciousness to Hawaiian houses that comes not from their size so much as from the fact that they are carefully designed to take full advantage of the outdoors. In the perfect climate you live outside a great deal, to be sure, but the architecture itself gives you the sensation of being outdoors even when you are inside. Many of the older houses use screens instead of window panes. They have lanais or wide verandas, and in the modern stucco houses there are always patios and pools, so that often your living-dining room has the sky for a roof. Green lawns and tropical foliage give a sense of freshness. Hawaiian houses look as cool as they invariably are.

If you take a house in the mountains, or on one of the beaches, you'll find that it is furnished with wicker furniture, much of it the typical Hawaiian design that is beginning to interest our own American adapters. On the floor will be the lauhala matting that is so restful to the eye and so cool underfoot. Tapes, or native tapestries, will be on the tables and sometimes on the walls. If you visit, or are lucky enough to rent, the house of an older resident, you will find at least one room furnished in koa, or Hawaiian mahogany. It is a stunning wood, used sometimes for paneling and often for furniture.

If you take a beach house, you will be diverted by the practical aspects of an Hawaiian shower-bath which has two entrances. One leads out-of-doors, and one indoors, which very effectually prevents tracking sand into the rooms.

You'll learn something about new foods, too. You will taste papaia, the Hawaiian tree-melon, which has the enviable distinction of being as delicious at breakfast as it was in the cocktails of the night before! You will also experiment with mangoes and breadfruit, though native Hawaiians declare in a superior manner that the taste is an acquired one. Fresh Hawaiian pineapple, however, needs nothing but an appreciative palate for fullest enjoyment.



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ORCHARDS FOR SMALL PLACES

CONTINUED FROM PAGE 60

ally bear early. It is not unusual to see a small tree loaded with fruit. The three best are Clapp's Favorite, Bartlett, and Beurre Bosc. Clapp's Favorite is early. Bartlett is a mid-season fruit, while Beurre Bosc will easily keep to Thanksgiving. All Pears should be picked before they color on the tree. The fully developed green fruit, if wrapped in paper and stored in a cool place, will ripen into its fullest and finest flavor.

Apples are the most important of the fruit trees and the following list is furnished to give a full season of worthwhile varieties for all uses: First, Gravenstein, which ripens early and keeps well for an early apple. Wealthy follows and is probably the most attractive Apple, with its brilliant glossy skin, streaked with red and yellow, and its fine white flesh. Next comes the McIntosh, our most popular Apple in New England, which grows especially well in colder climates. McIntosh should certainly be included in any planting of fruit trees because of its spicy flavor and white flesh of excellent texture, which as a table Apple makes it unexcelled when it is at its best, tree-ripened and chilled before serving.

As a mid-fall Apple, the Delicious with its orange red skin is very popular. It has a tougher skin than some of our other Apples, yellowish flesh and a decided aromatic flavor. A newcomer with a brilliant future is the Golden Delicious, the finest flavored Apple which can be grown for winter use. It is good in the fall, but during the winter it is at its best with a spicy, delightfully flavored fruit and fine textured flesh. The skin is not quite as attractive as some of the others, being slightly rough and of a yellow or golden

color; but this same skin assures keeping quality of the fruit. For winter Apples, the Northern Spy, which late-bearing, is paramount as a keeper. Apple and the best "baker." And the man who would like an Apple early in the spring, let me suggest the old-fashioned Golden Russet. This is very fine Apple, satisfactory to grow but because of lack of commercial demand it is not commonly planted today. The Golden Russet is still said to produce the finest cider obtainable.

I admit that many of the new varieties are not mentioned here. However, all of these have proved by tests of time to be satisfactory and will give good results. If you would like some of the newer varieties, get in touch with your State Experiment Station. Many of these types are worth growing and testing.

It is a desirable thing when selecting any fruit to choose a few different varieties to insure cross pollination of the flowers so that a good set of fruit is obtained. If pollination has to be depended upon by natural means (the wind) this is particularly true. For really good results one should have at least a colony of bees so that at the time the trees come into bloom the bees will take care of pollination. Experimental evidence indicates that bees present in an orchard increase the percentage of fruit which develops from the number of flowers borne by 10 to 40 percent, depending somewhat on the variety of the tree and somewhat on the season. In a wet season when pollination would naturally be difficult by natural means, bees will usually take care of all necessary pollination if on afternoon comes off bright and sunny. Many commercial fruit growers consider bees indispensable.

PLEASE TELL ME

CONTINUED FROM PAGE 52

direction of good and bad views, whether you like to face the street and watch the world go by or whether you prefer to turn your back to the street and retire to the privacy of the rear of your lot would all influence my decisions about your house plan. A vestibule or hall precluding direct entrance from street to living room, a living porch having some privacy, cross draft in bedrooms, a compact, scientifically worked out kitchen, an attached or semi-attached garage with easy access to the house, and ample plumbing are generally accepted requirements in modern planning which should be incorporated.

QUESTION: How wide are built-in bunks usually made? **ANSWER:** Built-in single bunks are usually made either 2'6" or 3' wide to fit standard size springs and mattresses. The narrower they are the easier for the person having to make up the bed, but the less comfortable for the sleeper. Most people object to sleeping in a bed less than 3' wide.

QUESTION: In a warm air furnace is oil or coal the more satisfactory fuel? Which is cheaper? **ANSWER:** To answer this question your definition of "satisfactory" should be known. If you mean which requires less attention, oil

is, of course, the answer, since its use is completely automatic. Improvements in the automatic stoker have now made coal-burning furnaces practically automatic, however. If you mean which will give you the greater amount of usable heat for each dollar spent for fuel again the answer is oil provided your apparatus is such that its potential ability to consume practically 100% of its fuel is realized. As to which fuel is cheaper, this, too, depends upon circumstances. In most parts of the country, coal is still the cheapest fuel to buy except in such districts as California where oil is abundant. But the costs of fuel are no longer synonymous with the cost of heating. With automatic heat there are the costs of the extra equipment to be considered. Of course, against this with hand-fired coal there may also be a labor cost unless you are your own furnace man. If electricity is undependable in your district, if servicing is difficult or your house has excessively high heat loss, hand-fired coal may be not only cheaper but more satisfactory in the long run. There can, then, be no arbitrary answer to your question. Each householder must review his own set of facts and make his own decision.



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100,000 FAMILIES CAN'T BE WRONG

Food and Drink Bar, six months old, is proving to be one of the most popular features HOUSE BEAUTIFUL has ever parented. Our reader mail (mostly comments and questions) is growing by leaps and bounds, and though it hasn't reached the 100,000 mark yet, it's a good indication of how thoroughly this department is read.

And why not? Food and Drink Bar is sophisticated enough to be always new and enticing; practical enough to be of real assistance in helping a hostess plan with ease and serve with assurance.

If you're not already a confirmed Food and Drink Bar follower, better get the habit now. Knowing the right foods and how to fix them pays real dividends! And remember, we're always happy to answer specific questions on the subject of Food and Drink.

HOUSE BEAUTIFUL

572 Madison Avenue

New York

food and



New Bean. Cooks being just as preoccupied as anybody else in the problem of keeping cool this summer, the dishes that are in demand right now are those which take little or no standing over a hot stove. So, although eaters may crave their favorite bean dishes during the hot weather, cooks have decided that they take too long to prepare and have abandoned them until the temperature drops. All quite unnecessary! You can have your particular favorite any day of the week now, because there is a newly packaged bean called BaQuick that takes only ten minutes to cook. We have had the scientific explanation of this process all carefully described, but such things don't stick very well with us, so all we can pass on is that the beans look and taste like any other dried bean, but they don't require soaking, and can be baked or boiled more quickly than potatoes. It's the no-soaking that appeals to us, too, we being impulsive in our tastes and never knowing twelve hours ahead of time whether we are going to crave beans next day. With these new ones it doesn't matter.

Of course everybody has his or her favorite bean recipe, but this very simple one will stand up pretty well against them all, and is especially good for summer, in that it combines fresh vegetables with the starch of the beans. Fry some sliced onion, chopped green pepper and a very little garlic with two slices of bacon. When the bacon begins to brown add a can of chopped tomatoes, salt, pepper and a very little sugar; turn in the contents of a box of BaQuick beans, and cook ten minutes. Serve with hot corn muffins.

Sandwich Hints. We have been given sandwiches so often lately that, although we admit Americans do sandwiches better than any people in the world, we are mighty glad when an imaginative hostess serves little stacks of Ry-Krisp and lets us spread our own. It's really much nicer for a change, and considerably less trouble for hostess or servants. Also, there is no danger of that curling-up-at-the-edges so fatal to even the best sandwich. Just have platters of Ry-Krisp on your cocktail tray, and fill hors d'œuvre dishes with interesting spreads. Besides being more exciting, this method is more economical—no waste with uneaten sandwiches.

As for the spreads, so many new ones have popped up since Repeal that there is a danger of overlooking some of the best of the old standbys. Underwood's Devilled Ham is one of these old timers which has remained as fine as it was in the days of your childhood picnics. Only nowadays it is successfully used for all kinds of superlatively good hors d'œuvre, and even for luncheon dishes. Hard-cooked eggs stuffed with the devilled ham which has been mixed with the scooped-out yolks and a little chopped celery, and then covered with a cream sauce and a light dusting of Parmesan cheese, the whole thing browned in the oven, make an entrée light enough for hot weather, and yet most appetizing.

Drink bar


What to Serve with Drinks—hard or soft—of course remains the great preoccupation of hostesses in hot weather. Fortunately Peek Frean seems to have given the problem the consideration it deserves, and the results are some delicious bits of pastry. Twiglets, a morsel as hard to leave off munching as salted almonds, are equally good with iced tea, ginger ale, or cocktails, while the gaily colored cheese sticks called Harlequins are exactly the thing with any drink that may be accompanied by sharp biting Cheddar.

Speaking of drinks, it has always seemed to us odd that while more is written to the glorification of the mint julep than of any other drink, this magnificent concoction is but rarely served really properly made, either at bars or in the home—that is, when the home lies north of Mason and Dixon's Line. Of course, the main obstacle in the way of making a perfect julep is in not having any properly aged Bourbon whiskey around—or any Bourbon at all, for that matter. No excuse now for not producing as fine juleps as ever came out of Kentucky, suh, for Bellows & Company have as magnificent seven year old unblended Bourbon as you will be likely to find anywhere. The fact is, this whiskey is so smooth and mellow that there will be those who might object to the addition even of mint and ice and sugar. Nevertheless, here is the authentic formula for a julep—or at least *one* of the authentic formulas, every Colonel having his own secrets of mixing. Put a lump of sugar in the bottom of a silver goblet, and add just enough water to moisten the whole lump. Mash very slowly until the sugar is entirely dissolved. Fill the goblet with finely cracked ice, and pour on enough Bourbon whiskey to reach almost to the top of the goblet. Stick in a generous bunch of short-stemmed, freshly picked mint whose leaves have been lightly dusted with powdered sugar, and serve of a hot summer evening.

Summer Apéritif. Ever since Repeal came along we have wondered when vermouth cassis would catch on in a big way over here—the real Parisian boulevards way, we mean. Now that pleasant, light drink seems really here to stay, and although it is still not often met with in the home, cafés and bars and outdoor restaurants are always filled with people who learned their apéritif habits in France, and who love to linger over a before-dinner vermouth. We find that there is no drink invented which does so much for the appetite, and at the same time is so light that it interferes in no way with the appreciation of fine wines, if we are lucky enough to be offered any such with our dinner. The best vermouth cassis is made, we think, with seltzer like this: a long curl of lemon peel, Martini & Rossi dry vermouth, ice, a little cassis, and a squirt of seltzer. Sounds like nothing at all, but we know of no pleasanter drink over which to gossip of an afternoon. It is properly served not in a highball glass but in a good-sized goblet.

Fish. Did you know that a few drops of Angostura bitters in the melted butter with which a baked fish is basted improves the flavor of the dish enormously? Well, we didn't, not until a friend who fancies himself as a cook prepared this dish for us the other day with his own hands. Also one single drop of the bitters makes plain-so soft boiled eggs taste like something altogether different, and far superior to that ordinary breakfast fare.

V. M.



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POT GARDENING

CONTINUED FROM PAGE 27

agreeable to them. Use them lavishly with large flowered blue Morning-glories, or place them in the coping of pools where the water becomes suffused with their reflections. Or have them outline the quiet walled garden or encircle the clearing in a little grove of Birches or Dogwoods to bring the elegant livableness of your interiors into the out-of-doors.

Campanula pyramidalis are wonderfully effective as pot plants in luxuriant surroundings, but they must be kept in a glassed or screened-in place, where insects cannot come, to develop into statuesque pyramids. They come in a white and in a blue variety, and the two are sometimes used together in the same pot. Such mixtures are most pleasing when arranged between pots of white and pots of blue.

And then there are Geraniums or Pelargoniums as they should be called. Where in small places there may be

room for just a few, pure white ones amid green, or red ones in dark blue pots, ample space allows for lavish display. They can be used, then, in rows on pavement or retaining wall, in concentric zones around pools or in broad all-over patterns in the garden itself. The colors—delicate lilac white, rose pink, deep rose, apricot, salmon, salmon red, carmine, deep red, purplish red and intense scarlet, with ever fresh suffusions and shades, can be intermingled or graded in ever new and fascinating assemblings.

Containers. If you are using the plants casually or with careless abandon, you will use them planted in commercial flower pots, either left clay-toned for ordinary use or daubed with color to fit into a special scheme. For more sophisticated purposes, you will need glazed pots in various colors, and boxes that are glazed and ornamented

with colorful raised designs. But if you are using potted plants structurally for emphasis or accent, and as architectural embellishment, then you will use decorative vases and urns, of terra-cotta, stone and lead, adorned with rosette frets, scrolls, flutings, swags, garland and figures according to the architectural style of house and garden.

And if you need to use wooden barrels, tubs and boxes, their color is important. The dark green so generally used is often at variance with plant foliage and the white ones are too conspicuous and out of key. But you can paint them apple-green, toned down with a bit of lamp black, sea-green, French gray, turquoise blue, soft yellow or even coral or black—colors that will contribute a refreshingly harmonious note to the garden. Don't neglect this important phase of pot gardening. Your picture will be spoiled by a discordant note in the containers.

PICNIC

CONTINUED FROM PAGE 23

a meat grinder twice. Cream the butter, and when soft add the ground shrimp and all other ingredients, seasoning with salt and pepper to taste. Knead with the hands until the mixture is thoroughly blended. Pack down into a bread tin, or other mold, and set in the refrigerator until very cold and firm. Unmold, garnish with watercress and mayonnaise, and cut in thin slices.

CUCUMBER AND CREAM CHEESE SANDWICHES

- 3 Philadelphia cream cheeses
- $\frac{3}{4}$ cup highly seasoned mayonnaise
- $\frac{1}{2}$ cup finely chopped celery
- 1 long cucumber
- dash of grated onion
- salt and black pepper

Mash the cheese in a bowl with a fork, add mayonnaise, the slightest possible quantity of grated onion, chopped celery, salt, and a very generous quantity of coarsely ground black pepper. Spread on thinly sliced bread from which the crust has been removed, lay on enough thin cucumber slices to cover, top with another slice of bread which has also been spread with the cheese mixture, and cut in two, lengthwise, or diagonally. In making these, as in all other sandwiches, remember that the sandwich is really to eat, not to be decorative, or to transport with the least difficulty, and to that end I beg you to spread your sandwiches generously and to use only fresh bread. A sharp knife can cut even fresh bread as thin as it need be. Another sandwich pitfall is in serving too many at a time, so that that fatal edge-curling sets in before they are all eaten up. With all the Cellophane contraptions at your disposal this summer, you can be sure of the last sandwich being as fresh as the first, if you will pass only as many as are likely to be wanted, while the rest remain packed in their containers. If you will adhere to these simple rules, all sandwich-eating guests, and those who hope, or fear, to be guests some day, ought to rise up and call me blessed.

For the more conventional picnic (by which I suppose I mean less conventional, or anyway less like a party and more like the picnics on which we were brought up) the new containers are even more invaluable, and convert a whole new set of menus into picnic fare. For a luncheon where no fire is to be lighted, you couldn't do better than plan something like this. It is practically guaranteed to please.

COLD PICNIC LUNCHEON

- Beef à la Mode in Aspic
- Stuffed Eggs
- Assorted Cheeses
- Long Loaf of French Bread
- Tomato and Romaine Salad
- Potato Chips
- Beer
- Butter
- Blueberry Pie
- Black Coffee in Thermos

BEEF À LA MODE IN ASPIC

- 4 lbs. bottom round of beef
- 6 strips bacon
- 1 pig's foot
- 1 shin bone
- 1 large carrot
- 1 stalk celery
- 1 pt. dry white wine
- 5 small white onions
- 1 bay leaf
- 1 sprig thyme
- 2 whole cloves
- 2 juniper berries
- 1 egg white (with shell)
- spices
- salt and pepper

Dust the strips of bacon with spices (allspice and cloves) and roll them lengthwise and insert into the roast with a larding needle. Rub the beef with salt and pepper and set it in a bowl which contains the wine, turning every little while for the next 4 hours. Take out the marrow from the shin bone and heat it in an iron pot; when very hot, put in the roast and the onions and brown well on both sides. Pour in 1 quart of boiling water, the bone, pig's foot which has been scalded, scraped and cut in two lengthwise, garlic, herbs, celery, 1 large carrot,

everybody you know driving his or her own car, there is no trouble in transporting your guests to some lovely and not too remote spot without the bother of chauffeurs. Of course, you should pick out your lovely spot days in advance, and choose it with a critical eye to afternoon sun and shade.

Don't be discouraged by the amount of paraphernalia you have to take along. After you have inspected such things in the shops, you will realize that everything you are going to need can be folded, or packed, or done something or other to, so that the minimum amount of room and effort is required. To begin with, best take along one of those folding tables so low that several groups can sit near enough to them to be within comfortable reaching distance of everything. On wooden or gay paper platters have stacks of bread and butter and buttered beaten biscuit; on other platters arrange cold sliced chicken, sliced Virginia ham, and Oxford brawn. As a *pièce de résistance* have a mold of shrimp paste decorated with watercress, which guests will make into sandwiches for themselves, giving the right informal touch. As for ready made sandwiches, two first-rate ones are cucumber and cream cheese, and little finger rolls spread with a mixture of anchovy paste and sweet butter. Finishing off with a freshly made currant cake (un-iced) gives the proper flourish to this purified picnic.

SHRIMP PASTE

- 3 lbs. shrimp
- $\frac{1}{2}$ lb. butter
- $\frac{3}{4}$ cup tomato catsup
- 2 teaspoons onion juice
- 2 tablespoons Worcestershire sauce
- 2 tablespoons lime juice
- salt and coarsely ground black pepper

Wash the shrimp and throw them into a pot of water in which are already boiling garlic, onion, bay leaf, thyme, salt and peppercorns. Boil 5 minutes, drain and shell the shrimps, dry on clean towel, and put through

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juniper berries and 2 peppercorns, and whole cloves. Bring to a boil, skim and continue cooking in closely covered pot for 5 hours. When cooked, allow the meat to cool in the stock; remove it, and skim every particle of grease from the stock, and strain into another saucepan. Add the slightly beaten white of egg with the crushed shell, and allow to come to the boiling point, stirring constantly. Boil 2 minutes, and let stand 15 minutes before straining through two thicknesses of cheesecloth wrung out in cold water. Cut the roast in generous slices, and lay them in the bottom of a large, shallow baking dish. Decorate with thinly cut rounds of young carrot which have been boiled separately, and pour in enough of the stock to cover. Set in the icebox to jell, and then put in another layer of the beef slices, placing them not directly over the first slices, so that both layers may be seen. Decorate again with the vegetables, and pour on the remaining stock. Set once more in the refrigerator, and let jell thoroughly. Take to the picnic and serve in the shallow dish in which it was jelled. One of the advantages of this aspic is that it can be made several days before the picnic. The tomatoes for the salad should be packed whole, and sliced just before serving, and the leaves of romaine should be separated and each washed carefully, then stuck into a Cellophane bag and left in the ice box for half an hour before putting in the picnic hamper. Take along the French dressing in a small bottle, and toss the salad at the last moment, of course. Don't think, either, that you can possibly do without a green salad, for nothing so beautifully complements an aspic as these fresh, crisp leaves and the sharp taste of well blended oil and vinegar.

STUFFED EGGS

Hard cook 12 eggs. Crack the shell and allow cold water to run over them so that the shell may be easily removed. Cut the eggs in two lengthwise, remove the yolks and mash them with a fork. Add 2 teaspoonfuls of prepared mustard, 1 coffeespoonful of minced tarragon leaves, 1 coffeespoonful of celery salt, a slight grating of onion juice, 1 coffeespoonful of curry powder, 2 table-spoonfuls of mayonnaise, a dash of lime juice and salt and pepper to taste. Mix thoroughly, fill in the centers of the eggs, and put the halves together. Wrap each egg separately in Cellophane, or waxed paper, and replace them in the egg carton from which they were taken.

After Dark

An evening picnic to be successful simply must have at least one dish cooked (or maybe just re-heated) on a camp fire or one of those grand charcoal grills. Of course, there is always the good old standby beefsteak, than which nothing, in my opinion, is any better, but in case you had beefsteak at the last picnic, or if you want a dish of your own, there is a fine sort of cassoulet (an adaptation, not the citizen of France) around which any picnic supper might be proud to be built. The menu should go something like this.

Cassoulet

Vegetable Salad with French Dressing
Italian loaf bread
Chianti
Crullers Hot Coffee
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Boston Brown Bread

CASSOULET

1 lb. pea beans
6 loin lamb chops
1 lb. raw ham steak
1/4 lb. bacon
3 small onions
1 clove garlic
1 sprig thyme
salt and pepper

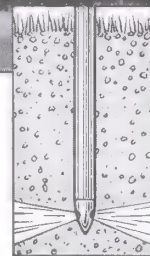
Pick over the beans, cover with cold water and let soak overnight. Drain, cover with fresh water, and heat slowly, keeping just below the boiling point until the skins will burst when a few beans are taken on a fork and blown upon. Drain beans. Cut the lamb chops in two crosswise, and put them in a roasting pan along with the ham, which has been soaked in cold water for 2 hours, and cook until the chops are brown. Put the bacon in a saucepan with cold water and bring to the boiling point. Cook 2 minutes and drain. Season the beans with salt and pepper and thyme, and lay half of them in the bottom of a big casserole. Arrange the chops and ham cut in medium size pieces on the beans, and cover with remaining beans. Half bury the pieces of bacon and the clove of garlic among them, pour over the juices from the baked chops and ham, with additional water nearly to cover. Cook tightly covered in a slow oven for 5 hours. Remove the garlic, and take the cassoulet to the picnic in the casserole in which it has cooked, or in an iron pot, and re-heat over a low wood fire when you are ready to serve it.

Of course the most important picnic of all is the one you make for your young man, but as no hired cook is likely to grasp the importance of the occasion, it behooves you, my girl, to tie on your apron and roll up your sleeves and do your culinary best. Here is a menu that will bring any young man round if he knows what's good for him. A dry sherry to start with, followed by two little coquilles of lobster mayonnaise (the lobster meat picked out, mixed with mayonnaise and a little chopped celery and put back in the two half shells). A half bottle of some pleasant little Moselle, well chilled, will go well with the lobster and also see you through the pièce de résistance of this magnificent picnic, which is squabs stuffed with pâté de foie gras, no less. Have plenty of bread and butter—freshly baked American bread will do very nicely with the cold squabs—and finally finish off with some simple sweet, like fruit, or caramel cake. As for the coffee, better make that yourself and not trust to a thermos. There is nothing in the whole world so good as coffee—boiled or dripped, or any whichaway—which has been made over a wood fire in the open air.

SQUABS WITH PÂTE DE FOIE GRAS

Melt 2 table-spoonfuls of butter in the bottom of a roasting pan, and put in it a carrot chopped fine and 2 small whole onions. Rub the squabs inside and out with salt and pepper, put them in the roasting pan and cook in a hot oven until brown. Lower the heat and continue cooking for half an hour, basting all the time with chicken or beef stock. Allow to cool. Rub a small jar of pâté de foie gras with enough cream to make into a workable paste, add a little salt and pepper and stuff the squabs with the mixture. Before packing in the picnic hamper, put the squabs in the refrigerator long enough for them to become very cold.

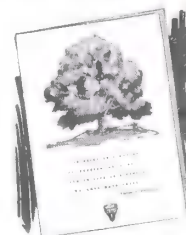
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YOUR GARDEN GROWS BY CUTTINGS

CONTINUED FROM PAGE 44

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As for home processes, now and in the early fall cuttings are taken: of *annuals* to be carried through the winter after the day of the parent plant is over; of *shrubs and vines* to increase the supply; of *perennials* for the same reason, and also to secure new plants true to variety, as no such surety is ever gained by seed saving and sowing. A brief description of methods of propagation by various types of cuttings follows here.

Stem Cuttings. The best type of green or soft cutting is a shoot from two and a half to three inches long, taken from the tip of a nonflowering branch. If none such exists, remove any flower buds present. A brittle stem of medium size, neither thin nor weak but fairly firm, one which will snap or break when bent as if it is too full of sap decay is more likely to occur. Cut the sprig half an inch below the node or eye. (An eye or node or joint on a plant is the place at which a leaf, bud or other organ joins the stem to which it is attached.) After taking the shoot from the parent plant let the severed end have a chance to dry in order that it may form a protective varnish over the exposed tissues before it is subjected to any artificial moisture. The easiest way to accomplish this without having the foliage lose its sap at the same time is to place the cuttings on a sunny shelf for a few hours with their tops between folds of moistened burlap or newspaper. Leave the base exposed to light and air.

As rooting mediums, sand and peat moss are the best materials, both furnishing good aëration and drainage, allowing free passage of water from below. House practices are the only ones under consideration. Greenhouse procedures are another story, with areas heated at the base, and special benches. An aquarium of rectangular or square shape with a pane of glass for cover makes a good rooting frame or, simpler still, take an ordinary seed flat, put in a layer of peat moss well firmed, and a top one of sand. Insert pieces of glass cut to fit the sides (the soil will hold them in place), cover with a piece of glass over the top, and no expensive contrivance will do better work than this home made one. Insert the cuttings in the sand and firm it well around them so that no air can reach the end of the stem. Water the box a few hours before planting, but not at the time; put the glass top in position and cover it over with a newspaper or cloth screen as protection.

When there is no desire for a frame the sprigs may be rooted directly in the ground if certain precautions are taken. Put half an inch layer of sand on the surface of the soil, and let some trickle down in each hole made to receive the cutting, so as to form a dry base for it to rest on—the same theory as in planting bulbs. Give water previous to planting as with the frame, insert the cuttings and firm them carefully in the ground.

Then comes the important item of excluding air in order to prevent evaporation, for if no other care be given them, the sprigs will droop for days, though in a state of moisture.

Cover them in some manner, with a bell glass or cloche, glass jar or tumbler, and in a few hours after they are placed in the ground they will be perfectly erect and fresh, as evaporation has been arrested. Decay or damping-off is the greatest deterrent of the proper "striking," as rooting is called; moisture collects at the base of the slip and the whole collapses in direful fashion. This may be largely avoided by a thorough state of soil moisture when the cutting is inserted in the rooting material, frequent spraying of the foliage, the bed of sand at the base, and careful protection of the cutting from sunshine.

While there is no specific rule for temperatures conducive to quick rooting of all types of material, a general one seems to be that cuttings form roots most readily in a temperature a few degrees—five to ten—higher than that in which the parent plant thrives, a condition usually attained by the glass cover. The time required varies drastically, but the average green cutting grows roots half an inch long in three or four weeks and is ready to transplant. By that time it has used up its own stored food and the sand has none for it to draw upon. Place in small pots and set the sprout at the side of the pot instead of the middle—nearer the pores of the pot.

Many shrubs, deciduous and evergreen, are as easily propagated as the herbaceous or soft wooded plants, from cuttings taken in the summer. Practically the same procedures hold valid. Take the sprout from the tip of a drooping branch, strip off the foliage from the lower part of the twig for about two and a half inches, insert firmly in light sandy soil, put glass protection over it, shade well and water often enough to prevent wilting. With Boxwood press the cutting into the soil almost doubled up, which causes the bark to crack. From the wounds the roots form quickly. Such growths may be left out until spring if they are protected with a non-smothering material—marsh hay, evergreen boughs, straw. A useful shield for out of doors, lacking a cold frame, is a box with top and bottom removed set over a line of plantlets and covered with a pane of glass. When the moisture collects on the surface, don't bother to wipe it off. Just turn it over!

A word on the simplest form of rooting—the use of water alone. This will work on such types as Ivies, Pussy Willows, Oleander, Buddleia, but results will be surer in these days of chemically treated water, if rain water is employed instead of the city supply. The cuttings should be put into a clear container where the heat of the sun quickens action.

Leaf Cuttings. Fleshy leaved plants of the Begonia and Gloxinia order are the ones usually increased by the means of their leaves. Cut through the thick ribs under the leaf to induce the root development more readily, place in a closed, shaded case on moist sand and keep continually warm. The back of the kitchen stove was once in demand for these purposes! Tiny plants form in the course of a few weeks, ready to be removed gently and potted

in small flower pots. Other house plants will be equally prolific when given the chance by means of their leaves. Sansevieria stalks cut into three-inch lengths are dried for twenty-four hours then planted perpendicularly in sand and watered sparingly until new plants are formed. Dieffenbachia responds the same way. Echeveria is willing enough to reproduce if its leaf is laid very shallowly in the sand and kept on the dry side. For Peperomia, take a tip cutting, remove all but the largest leaf leaving its stem intact. Firm well in the sand; the young plantlet starts from the base of the stem. The gardener who wants to do something exciting for the sheer pleasure of the experiment, will try this method on Rose Apples, Lilacs, Cabbages, Lemons, no because it is the best means of increasing the supply, but from the fact that it is always fun to try something new.

Root Cuttings. Not only will leaves make roots, but many plants are quite willing to have their very root stock cut up in order to increase their families. The process may be carried on either out of doors or in flats filled with light loam and leaf mold, and kept in the house. Right from the start these cuttings want food; no sand ratios satisfy them. Three groups require slightly different treatment. The first is the one most commonly used as it includes popular varieties, such as Oriental Poppies, Peonies, Beesbalm, Gypsophila, Bleeding Heart and Plum Poppies. These all have fleshy roots to be cut in 2" to 3" pieces and placed perpendicularly in the earth so that the upper end protrudes half an inch. The second group of plants have smaller and finer root systems which are divided into short lengths of 1" to 2" and scattered over the soil surface, being covered with half an inch of sifted loam or sand. Cover with a newspaper and keep fairly cool, and results are better if these divisions are started in flats rather than the open ground. Such plants are Salvia, Anchusa, Japanese Anemones, Plumbago, Phlox. The third section is comprised of shrubs, cuttings of the roots 4" to 6" long being planted in the open ground in trenches and covered two inches deep. The ones most often handled in this way are Lilacs, Yellowroot, Elderberry, Shadbush, Aralia.

These processes are all in league with nature herself. If a bit of personal necromancy is longed for, the aid of chemicals may be called in. There are certain solutions that will egg on slow moving specimens into a hastier and more complete rooting. The reaction is to inhibit excessive callus growth, prevent damping off and hasten matters up generally. While it is possible to secure the various ingredients and mix them at home (see "The Scrapbook" for January, 1936), it is much simpler to buy the liquid commercially prepared. This may be obtained from the Root-Gro Chemical Co., 45-10 Vernon Boulevard, Long Island City, N. Y. Enough for 10 cuttings costs \$1.

Reference book of details on the subject of cuttings: "Plant Propagation. 999 Questions Answered," by Alfred C. Hottes.

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TREE PEONIES

CONTINUED FROM PAGE 15

in height, bearing from ten to thirty or forty blossoms, each eight to ten inches across, in the most lovely and incredible colors—not only whites of the purest, but flesh pinks, salmon pinks, cherry pinks, cherry reds, clear deep glowing reds, and so down to almost black maroons. You will not then need to be told anything about the tree Peony. But you cannot defend yourself for neglecting to possess it by saying, "These must be rare and expensive varieties, such as I could never secure," for on the contrary they are just seedlings raised from seed that was gathered on fine named kinds. You can buy such seedlings, or you can buy grafted plants of those very named kinds, or, if you have patience, as well as initiative, you can get seed of just the same quality as that which Mr. Dunbar, the superintendent, planted in Highland Park twenty-five years ago, and raise your own seedlings to make a planting of great beauty.

There are now several nurseries from which you can get grafted plants of the most gorgeous varieties at prices that are very reasonable considering what you get; or you can buy seedling plants which will not cost so much, but will have the disadvantage that some of them are likely to be less good than others. Or, finally, you can buy seed and grow your own. This is the cheapest means by which you can acquire a large collection of fine kinds; but if you do grow them from seed you must be prepared to wait something like ten years before your plants will make much of a show. It all depends on how patient you are and how much money you can spend.

Something must be said about the named varieties of tree Peonies. They have come from two sources. Japan and Europe. Among the European kinds there is a large proportion of doubles, whereas among the Japanese there are more of the singles and semi-doubles. Some of the large cabbage-headed doubles are impressive flowers, but in a good many of them the petals are so crowded that the flower loses all grace and sometimes becomes actually ugly. Hence the singles and semi-doubles are the safest to buy, and if you keep to the whites and light pinks you can hardly go wrong—certainly not among the whites. I have never yet seen a single or semi-double white tree Peony that was not lovely to look at. The pinks, it must be confessed, do run off sometimes into mauve pinks that are not so good. But the flesh, salmon, and cherry pinks are surpassingly beautiful, as are also the cherry reds and the deep maroon reds, which we sometimes call black. There is a single-flowered dark purplish red tree Peony which is to me so atrocious in color that I feel I must warn you against it. This plant is the vigorous growing stock upon which the Japanese used to graft their fine varieties. But as the stock had the habit of forming buds on its own roots, the suckers so generated often killed out the graft, and so the plant "reverted" to the stock type; and I am sorry to say this most regrettable plant has been propagated and even offered for sale in this country. Be sure that the plants you buy are grafted on herbaceous roots rather than

on the stock I have just described.

If you are careful not to let yourself in for any of such stock as I have been speaking of, you can hardly go astray in the purchase of tree Peonies. Almost all of them are lovely, though some are better than others. Much the best plan is to see them in bloom in a nursery where you may pick out the colors you like best and have the plants sent to you in the autumn.

No discussion of tree Peonies would be complete without some mention of an exciting new race that is slowly working its way into the consciousness of the gardening public. There is in southern China a wild yellow-flowered Peony which is a shrub and a sister plant of the tree Peony. This is called *Paeonia lutea*. As soon as it became available, which was about 1890, Lemoine began crossing it with the tree Peonies. This cross has been worked on also by other growers, and we have now the beginnings of what is going to be a gorgeous new race of hybrids, as both *Paeonia lutea* and *Paeonia delavayi*, the dark red form, may be used in this cross. Some of those already produced bear flowers which are incredible for size and color, and a few of them are of great beauty. The colors run from bright clear yellow through reddish yellows into dark reds. Most of them are fragrant; they all far outshine the poor little *lutea* parent in glory, and there is no doubt in my mind that these hybrids will ultimately rival the tree Peony itself in splendor. Their prices are still high, but as stocks increase prices will come down, and in a few years these impressive plants will be available at very moderate cost. The presence in a garden of a well-grown plant of any one of these hybrids would make that garden distinguished. Two of the best are Souvenir de Maxime Cornu and Argosy.

I do not know a more interesting field for a young hybridist to start work on. He should possess himself of a good block of *Paeonia lutea* plants as a beginning, for the cross is apparently one of those which go only one way, i.e., *lutea*, female, by tree Peony, male. He should then get a few tree Peony plants of the highest quality, or if he is near a good collection he may beg (or steal!) some pollen, as I have done from time to time in past years from some of the regal blooms in the Rochester park. The cross takes only moderately well, but persistent effort will yield some viable seeds, and from every seed that germinates, interesting flowers will result. They will not all be good, but as a race they are not like anything else in existence. Every new plant coming into bloom gives one a week or two of excitement as the bud grows larger and larger and one speculates on the color—as to whether it may be a clear yellow, or a fine red, or, as they come sometimes, a curiously mottled and stained thing with a buff yellow undertone. Whatever the color, the day a new one of these hybrids opens its first bloom is always a red-letter day for me. If you should be moved to take up this fascinating piece of work, you will experience no less of a thrill when your turn comes.



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DES MOINES, IOWA.....5-1127
DETROIT, MICH.....Trinity 2-8000
EVANSTON, ILL. ..Greenleaf 6020

EVANSVILLE, IND.2-6201
FLINT, MICH.3-8663
FORT WAYNE, IND.,
 Anthony 9126
FORT WORTH, TEX.....4-4232
GRAND RAPIDS, MICH.....9-4485
HARTFORD, CONN.2-3263
HOUSTON, TEX.Lehigh 6151
HUNTINGTON, W. VA.....23507
INDIANAPOLIS, IND.,
 Talbot 0216
JACKSONVILLE, FLA.7-1448
JAMAICA, N. Y....Republic 9-3366
JERSEY CITY, N. J.,
 Journal Square 2-4360
KANSAS CITY, MO.,
 Valentine 7134
LANSING, MICH.2-0625
LEXINGTON, KY.7276
LINCOLN, NEB.F-1220
LITTLE ROCK, ARK.....6071
LONG BEACH, CAL.....811-68
LOS ANGELES, CAL...Trinity 3076
LOUISVILLE, KY.Wabash 3027
LOWELL, MASS.9112
MEMPHIS, TENN.7-4601
MIAMI, FLA.3-2155
MILWAUKEE, WIS.,
 Marquette 0610

MINNEAPOLIS, MINN.,
 Midway 6181
MOBILE, ALA.Dexter 4027
NASHVILLE, TENN.6-1697
NEWARK, N. J.....Market 2-1313
NEW HAVEN, CONN.....6-5005
NEW ORLEANS, LA.,
 Franklin 4142
NEW YORK, N. Y.,
 Pennsylvania 6-6666
NORFOLK, VA.21576
OAKLAND, CAL.Higate 1242
OKLAHOMA CITY, OKLA.,
 5-4100
OMAHA, NEB.Jackson 7319
PASADENA, CAL.Terrace 8148
PASSAIC, N. J.....2-0391
PATERSON, N. J.,
 Sherwood 2-6282
PAWTUCKET, R. I.....Perry 7300
PEORIA, ILL.4-4156
PHILADELPHIA, PA....Locust 7800
PHOENIX, ARIZ.4-3432
PITTSBURGH, PA.Court 2360
PORTLAND, ME.2-0846
PORTLAND, ORE....Broadway 0506
PROVIDENCE, R. I....Gaspee 3333
READING, PA.3-4662
RICHMOND, VA.4-7031
ROANOKE, VA.2-2846

ROCHESTER, N. Y.,
 Glenwood 14
SACRAMENTO, CALIF.,
 Capital 27
ST. LOUIS, MO.....Grand 11
ST. PAUL, MINN.....Midway 61
SALT LAKE CITY, UTAH,
 Wasatch 45
SAN ANTONIO, TEX.,
 Fannin 69
SAN FRANCISCO, CAL.,
 Douglas 53
SCHENECTADY, N. Y.....4-33
SCRANTON, PA.55
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TOLEDO, O.Main 68
TOPEKA, KAN.85
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TROY, N. Y.....59
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UTICA, N. Y.....4-32
WASHINGTON, D. C.,
 National 80
WICHITA, KAN.2-44
WILMINGTON, DEL.....3-20
WORCESTER, MASS.3-29
YONKERS, N. Y.....417
YOUNGSTOWN, OHIO4-11

HOUSE BEAUTIFUL

September 1936

COMBINED WITH HOME & FIELD

In this Issue "AMERICA BUILDS"



DO NOT CUT, TEAR OR DEFACE
BOOKS OR MAGAZINES.



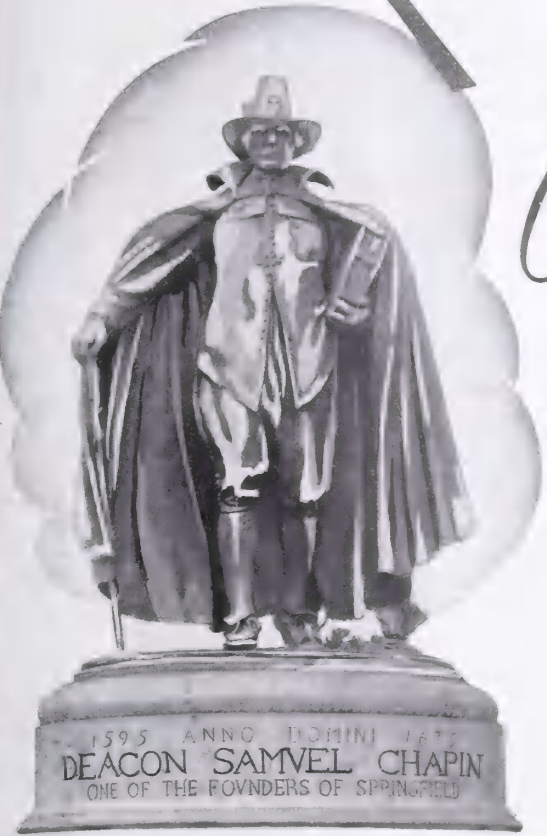
Price 35 cents



Roof OR REROOF

Once and for all time...!

...with these dignified shingles in nature's most harmonious colors....



AUGUSTUS ST. GAUDENS' FAMOUS STATUE OF DEACON SAMUEL CHAPIN, ERECTED IN SPRINGFIELD, MASSACHUSETTS, IN 1887

Nature has added to his copper figure a gorgeous patina of bluish green. Hundreds of years hence, he'll still be the same—impervious to the elements—beautiful to look upon.

So it is with a Kenmar Roof of solid copper—enduring—beautiful—with the same gorgeous patina of bluish-green—or bright copper, dull copper, or lead grey, if you prefer.

RE-ROOF with Kenmar right over your old wood shingles. Utilize the added insulation value of your old roof—avoid muss and litter!

FOUR GORGEOUS COLOR EFFECTS from which to choose, in patented, thick-butted shingles of heavy gauge corrugated copper.

Fireproof, Weatherproof, Wearproof, Economical....

WHAT could be more fitting for a fine home or an impressive edifice than a permanent roof of enduring copper—whose gorgeous blue-green patina so effectively harmonizes with the building and its surroundings—whose graceful thick-butted construction enhances the ever-changing play of light and shadow?

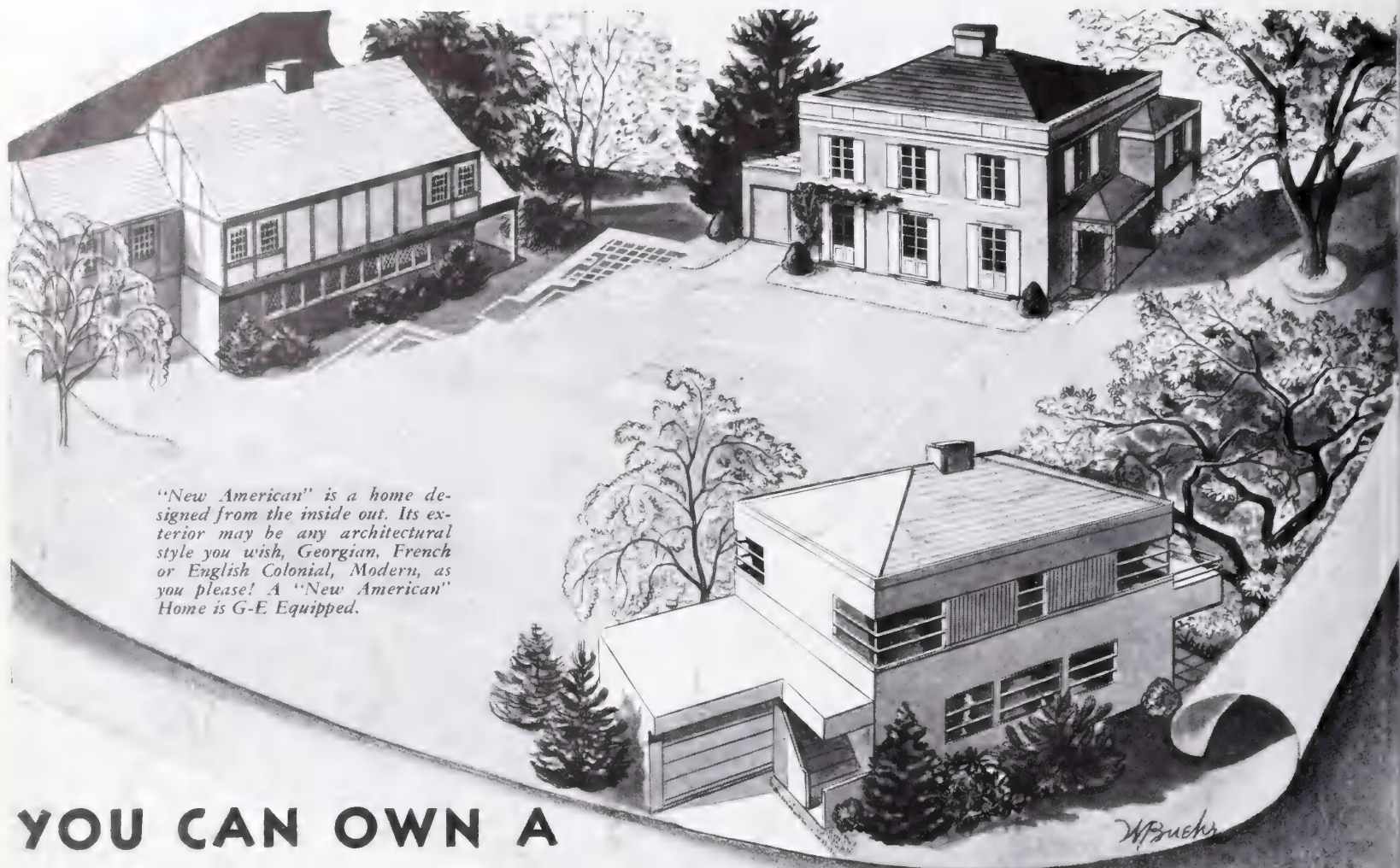
Figured per year of service, a Kenmar roof of solid copper is economy itself! You roof with Kenmar once and for all time—and rarely need it concern you afterwards. Sheet Copper has been the favorite roofing of important buildings for hundreds of years—but only recently has modern science perfected solid copper shingles—today the crowning achievement of the roofer's art.

For dominating beauty, for enduring protection from fire and weather, for ultimate economy and complete satisfaction, let your contractor apply this permanent roof of Kenmar Copper Shingles.

NEW HAVEN COPPER COMPANY... *Seymour, Conn.*



KENMAR Copper Shingles



YOU CAN OWN A "New American" Home FOR WHAT YOU PAY IN RENT

WHY go on dreaming of the home you *hope* to own! You can have it **NOW**—designed in the style you want, with rooms planned to suit your personal needs, and completely electric-equipped.

Today you can own a "New American" Home for what you pay in rent, and live in a comfort and ease you never thought possible.

"New American" Home heralds a new concept in living. It combines attractive dwellings with the economies and conveniences made possible by sci-

ence and invention. A "New American" Home is planned from the inside out—it eliminates waste space and corners, affords the maximum room area light and air. A "New American" Home is completely General Electric equipped for smooth operation, the saving of labor and strength, the reduction of up-keep and operating costs.

Somewhere in your neighborhood there will be a General Electric sponsored "New American" Home. Compare its cost with what you pay in yearly rent. Facts and figures prove you get more for your money when you buy and build "New American".

General Electric suggests you consult your architect or builder for plans of your "New American" Home. The General Elec-

tric Home Bureau, at 570 Lexington Avenue, N. Y. City, will gladly advise on all matters of home electrification. Write for free illustrated "New American" Home folder.

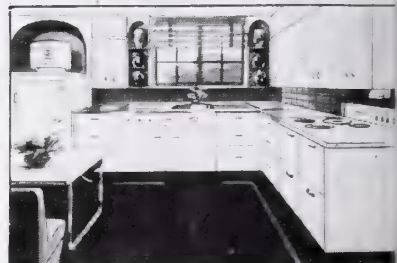
"NEW AMERICAN" Means

1. Better planned room arrangement
2. Maximum wall space
3. Ample terraces
4. Better light and air
5. Quality materials
6. Sound construction
7. Utility-recreation rooms
8. G-E Automatic Heat and Air Conditioning
9. G-E Kitchens
10. G-E Laundries
11. G-E radial wiring
12. G-E Radio
13. I. E. S. lighting

If it's G-E equipped it's "New American"

GENERAL ELECTRIC

RESEARCH KEEPS GENERAL ELECTRIC YEARS AHEAD!



G-E Kitchen with refrigerator, dishwasher, Disposall waste unit, and electric range, saves time, labor and strength.



A G-E Laundry gives you electric servants that turn out perfect work every time.

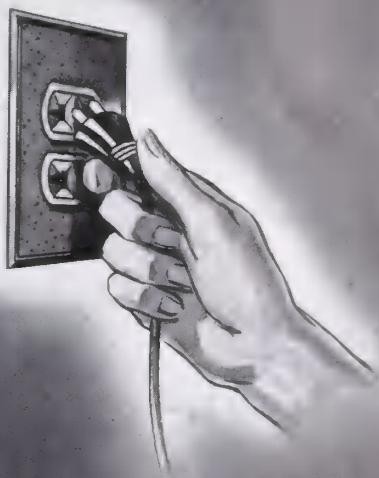


G-E Automatic Heat and Air Conditioning keeps your home the temperature you want, all year 'round.



G-E Radial Wiring provides ample outlets scientifically placed for better light and better sight—approved I. E. S. lighting.

FOR YOUR "NEW AMERICAN" HOME



**LAY THE
CORNERSTONE
TONIGHT**



Before you start to build your home—before you even call in your architect, heed the advice of those who have built before. Say to yourself, now, that your home will have a wiring system that is adequate. Look back, if you will, to the homes that are standing today. How few of them have enough convenience outlets. In many of them appliances are inefficient. Lights grow dim and flicker. Radio reception is poor, at times.

Tonight, while you are making your plans, promise yourself that you will suffer none of these mistakes. In your mind lay this cornerstone of comfort and convenience—the G-E Radial

Wiring System. For, if that home is "New American" it can have no other kind of electrical pathway.

Here is a system that is designed for modern living. It offers you the convenience and assurance of sound design and research. Remember that the home you build will retain its maximum usefulness only if its wiring system is adequate.

Look into this new way of living. The General Electric Dealer or Distributor nearest you will tell you where you can visit a "New American" home. See it. Satisfy yourself that your next home will be built upon this sound, solid principle of lasting convenience.

RESEARCH KEEPS GENERAL ELECTRIC YEARS AHEAD

GENERAL



ELECTRIC

WIRING MATERIALS

APPLIANCE AND MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONN.

THE NEW G-E RADIAL WIRING SYSTEM

A revolutionary new wiring system designed for homes and apartment houses by General Electric engineers gives real meaning to the old phrase, "Adequate Wiring". It solves the problems that ordinary electrical systems were sure to cause.

The Radial Wiring System is abreast of the times—capable of serving all modern home electrical equipment efficiently and permanently. It makes electrical living possible. It assures you of receiving the benefit of all current passing through your meter. And above all, it provides reliable convenience and comfort in the use of appliances and light. Ask your electrical contractor about it.

FOR EQUIPPING THIS KITCHEN

Orchids to:

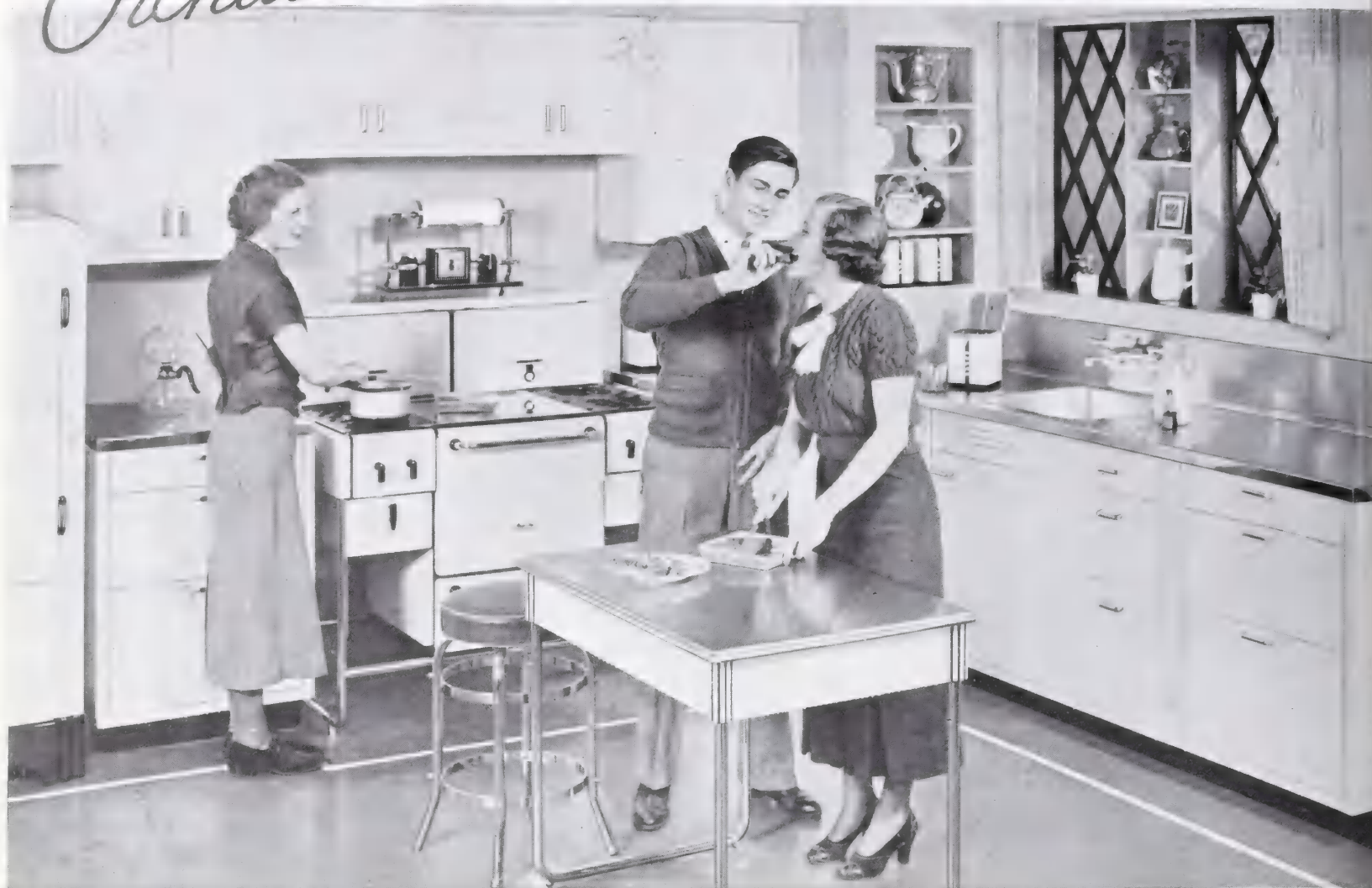
THE AMERICAN STOVE COMPANY OF CLEVELAND, OHIO. Their newest model Magic Chef Range is shown below. A striking example of modern design—with top of Monel Metal.



MUTSCHLER BROS. CO., OF NAPPANEE, IND. Their Monel Metal "Smartline" Table is one of a complete line of handsome Monel Metal-topped cabinets and work tables.



WHITEHEAD METAL PRODUCTS CO. OF NEW YORK, INC. They are the manufacturers of the gleaming Monel Metal sink—as seen in all metal cabinets shown in this room.



Phil: HERE'S A RIDDLE: WHY IS THIS FUDGE LIKE MONEL METAL?

Phyllis: EASY! BOTH MAKE YOU SAY—

“More, Please!”

WE'LL give you fair warning. Monel Metal is not one of those take-it-or-leave-it metals. It gets you!

Here's what happens. For a few days after your new Monel Metal sink is installed, you're happy and contented. Then not so happy and not so contented. You want more Monel Metal. You're itching to match that sink with a table. And the table with a range.

Well, there's no real reason why you should resist that Monel Metal impulse. Prices are now the lowest since kitchen sinks became beautiful!

Priced To Surprise You

For instance, Monel Metal sink-and-cabinet combinations start at \$88.50.* Sinks without cabinets as low as \$64.00.* And Monel Metal-topped tables for only a shade more than ordinary, old-fashioned types.

After you become better acquainted with Monel Metal, you discover that its silvery surface has more than surface charm. For instance, Monel Metal looks easy to clean. It is!

Monel Metal looks exceedingly strong—and long-wearing. It is!

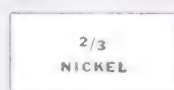
Monel Metal looks as if it couldn't be chipped or cracked. It can't be!

And Monel Metal has other virtues that the eye cannot see. It is solid, rust-proof metal—no plating to wear off or rust off. Its resilience subdues noisy clatter—helps prevent dish breakage. And its silvery lustre has the remarkable ability to grow more beautiful under hard service.

There are 57 models of Monel Metal sinks. Some types are available in any length from 41 to 144 inches long. For full information about Monel Metal sinks, water heaters and tanks, write to the manufacturers and distributors, Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York. For information about other Monel Metal equipment—and for your copy of an interesting free booklet entitled “Monel Metal in the Modern Kitchen” address:

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.

*These prices apply only to deliveries made east of the Rocky Mountains.



plus



equals

MONEL METAL

Monel Metal inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify metals, remember that the addition of Nickel brings toughness, strength, beauty and extra years of service to steels, irons and non-ferrous alloys.

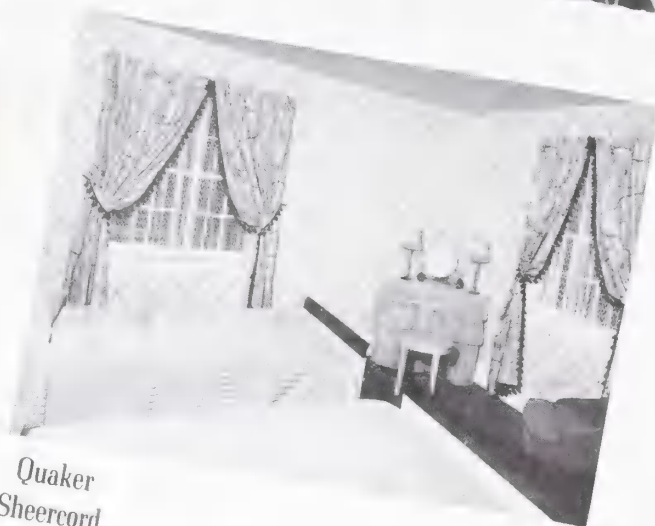
a TONIC

for tired windows

QUAKER NET CURTAINS



Quaker
Nu-Cord



Quaker
Sheercord

Quaker Curtains are designed to "fit" a room not merely answer the need for "something at the window". They are styled for *your* windows—to complement any style of furnishing or architectural spirit!

Look for the name "Quaker" woven in the top selvage—your guarantee of approved style and finest quality.

Send for Helpful Book . . . Your authoritative guide to correct window decoration. Fifty one "before and after" photos of window problems as found in typical homes. An invaluable aid to good decoration. Send 10c to cover mailing. Quaker Lace Co., Dept. B 9, 330 Fifth Avenue, New York.

Ask to See Quaker Ringless Stockings . . . Another famous Quaker textile product. More beautiful, more durable.



FOR SALE . . . 40 YEARS OF SUCCESSFUL PREFABRICATION!

Hodgson prefabrication is long past the experimental stage! Forty years of building houses for all parts of the world—in all climates—has taught us how to eliminate any weak spots; know the best materials; the most durable construction.

You may find the very Hodgson House you need in our portfolio. Any of the plans can be revised, by the Hodgson architectural staff, to suit your particular requirements. Or we'll start from scratch, and design exactly what you

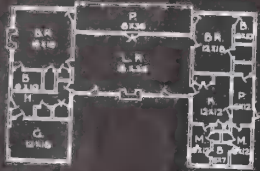
want. Local labor, supervised by a Hodgson foreman if you desire, will erect the prefabricated sections. Shipments made anywhere. Building is only a matter of weeks—not months!

Hodgson Houses are complete—efficiently insulated; durably painted; equipped with rustless hardware; rot-proof, termite-proof wood where necessary. Extra space easily added at any time. Visit the Hodgson Colonies *indoors* in New York or Boston . . . furnished year-round homes, summer houses, camp cottages, kennels, etc. Or write for new Catalog AH-9.

HODGSON HOUSES

E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass.

730 Fifth Avenue, New York City



“Success ATTRACTS Success”

...declares
The Epicure



“That’s why so many important men make **The WARWICK** their New York home. I’ve signed my lease for another year because I like good company as well as good living!”

One room studios and suites of two to five rooms, furnished or unfurnished, yearly or transient.

The Warwick

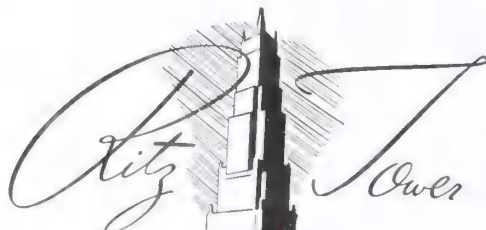
65 West 54th St. New York
O. C. BARFUS, Manager



Suites IN A DIVERSITY OF DECORATIVE TREATMENTS

Each is as distinctive in character as it is harmonious and artistic in appointment and design... classic motif or modern tempo, as best accords with your individual preference.

Suites furnished or unfurnished, including one-room salon apartments for yearly leasing or for shorter occupancy



PARK AVENUE • at 57th St. • NEW YORK

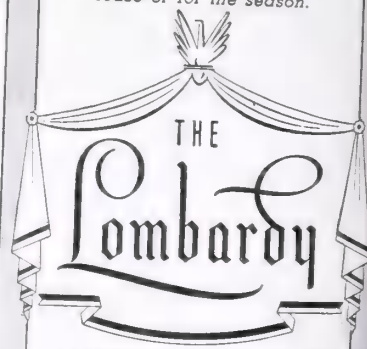
W. K. SEELEY, Manager



A FEW CHOICE TOWN SUITES

In the distinguished and fashionable “**LOMBARDY**” are available a few delightful suites, individually designed and decorated with the charm and taste which the knowing have come to expect of a luxurious private residence.

One to five rooms, furnished or unfurnished, on yearly lease or for the season.



111 East 56th St., New York
JOHN T. CRUICKSHANK
MANAGER

"It is better to permit OTHERS to establish value — especially as that's how it will be done anyway."
— ELBERT HUBBARD.

Concerning Furniture

WHAT DO YOU UNDERSTAND BY "Certified"?



Only — when you receive this forgery-proof Certificate of Registration, and when the bronze reproduction of this registered trademark carrying the same individual number IS ON THE FURNITURE — is your selection Genuine "REGISTERED-CERTIFIED GRAND RAPIDS GUILD FURNITURE."



Imperial Furniture Company, Johnson Furniture Company, Johnson-Handley-Johnson, Mueller Furniture Company, Grand Rapids Chair Company, Ralph Morse Furniture Company, The Widdicomb Furniture Company, John Widdicomb Company, Wm. A. Berkeley Furniture Company, Brower Furniture Company — all of Grand Rapids. For further important details, consult YOUR Guild Dealer. Call the "Phone to find who sells it" operator listed in the back pages of this issue, for his identity.



GRAND RAPIDS means good furniture to you — Sheffield means fine silver plate; Belfast means fine linen — yet in all these world famous centers there are produced inferior furniture, inferior silver plate, and inferior linen.

How are you to judge what is good?

Increasingly, you are challenged with subtle, unethical, and confusing claims — "claims" unsupported by facts.

Facing this challenge to the furniture industry, in January, 1932, the below named historic quality manufacturers, in this the Furniture Capital of the Nation — Grand Rapids — continuing *uninterruptedly to operate and to keep the faith*, banded together to mutually proclaim conclusively to the home-makers of America *the excellence of their competitors' fine furniture*.

This *nonprofit* association was incorporated, made up exclusively of quality manufacturers and quality dealers, members solely by invitation.

Membership of the more than two hundred of America's foremost furniture distributors was extended not on size or wealth, but on the dealer's integrity, confirmed by his record of consistently placing the emphasis on the fine and the good.

This association exists to establish and render a standard of value in fine furniture, confirming to you, the purchaser — surety of identity — excellence of claimed classification — and value

By

Registration Each piece or suite has its own registered number — embossed on the bronze trademark and attached to the furniture, making it individualized and identified as specifically and authoritatively as a pedigreed animal, or a registered bond. There is never a duplication of this registration, which is perpetually recorded.

Certification The reproduction of the certificate, above, is your document of certification. It is issued — not by the manufacturer, or by an individual, but by authority of the combined membership of the Guild.

Confirmation When this certificate is given to the purchaser — by the dealer member, it constitutes perpetual, specific documentary certification — and you pay no premium.

Grand Rapids Furniture Makers Guild

GRAND RAPIDS, MICHIGAN, U.S.A.

When you are offered (and you may increasingly be offered) furniture of claimed surety — C-L-A-I-M-E-D CERTIFICATION — ask "Who certifies it?"



FRANK PARTRIDGE & SONS, LTD.

Works of Art

L
O
N
D
O
N

26 King St.
St. James



N
E
W
Y
O
R
K

6 West
56th Street

If you have considered sterling too expensive to buy now, ask your jeweler what "out-of-income" payment plan he can offer.



DORIAN



JOHN
ALDEN



MEADOW
ROSE



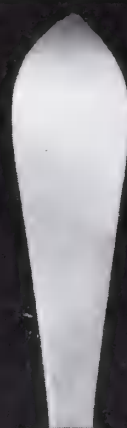
LOTUS



COLONIAL
FIDDLE



LAMERIE



COLONIAL
ANTIQUE



DORIAN
ROSE

READERS SERVICE BUREAU, HOUSE BEAUTIFUL,
572 Madison Avenue, New York.

I am interested in the following sterling patterns illustrated here:

I am starting a set ☐. Please send literature on holloware to match these patterns ☐.

Name _____
(please print plainly in ink)

Address _____

[HB9-36] _____

CLASSIC . . . MODERN . . . IN-BETWEEN . . .

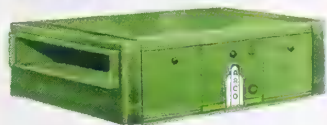
There's a sterling pattern to suit everyone's taste—and everyone's decorative scheme. What is more, sterling today suits everyone's pocketbook. If you would like complete information about any of the patterns shown above, just fill out the coupon and mail it to us today. Literature will be forwarded promptly.

HOUSE BEAUTIFUL
572 Madison Avenue • New York

DON'T LET SUMMER DECEIVE YOU ... WINTER IS SURE TO COME

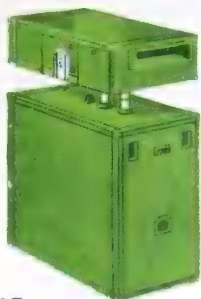


WHAT TO DO—



FOR AN OLD HOME

There's no longer any reason just to have heating alone. This simple air conditioner when added to your radiator heating system will give your home conditioned fresh air, cleaned of dirt and dust, properly humidified and efficiently circulated. Inexpensive to buy, to install, to operate. No tearing out of walls, no fuss, no trouble. Mounted in the basement it operates with your present radiator heating. This is the most modern home conditioning system that science can provide! If you wish, finance it on easy Government terms—no down payment—3 years to pay.



FOR A NEW HOME

Every new home, whether you build it yourself or buy it, should have this *complete* conditioning system. It is the first and only engineered system of radiant heat and air conditioning, with every part designed to work perfectly and economically with every other part. What it has to offer you in Conditioned Comfort is the kind of home comfort you never dreamed possible. Indeed no new home is really modern without a new American Radiator Conditioning System.

with a new

AMERICAN RADIATOR CONDITIONING SYSTEM

BRINGS IN FRESH AIR ■ ADDS HUMIDITY ■ CLEANSSES
THE AIR ■ CIRCULATES THE AIR ■ GIVES SUN-LIKE
RADIANT HEAT ■ WARMS EVERY ROOM EVENLY ■
SUPPLIES YEAR 'ROUND DOMESTIC HOT WATER

EVERYBODY is changing his ideas about home comfort. New comfort features developed by American Radiator Company are now available to the entire American public. So whether you do buy, build or modernize a house, don't put up with another uncomfortable, unhealthful winter. Now you can literally *end winter forever* in your home with a new American Radiator Conditioning System.

Heating Alone Is No Longer Enough

New American Radiator Conditioning Systems bring modern scientific *home conditioning* as well as the finest kind of heat (radiant heat) within easy reach of every family, even those living on a small salary. What you get in these important, practical new systems is everything you need—see that you *don't* take less!

CONDITIONED AIR—Conditioned air, as fresh and sweet as a spring day, cleaned of dirt and dust and then silently circulated throughout your house. In winter, proper moisture is added to provide the maximum of comfort!

RADIANT HEAT—Sun-like radiant heat—as only radiators provide—insures healthful warmth regardless of the wind and cold out-

side. New controls *guarantee even heat distribution* from cellar to garret.

HOT WATER—Year 'round domestic hot water, a special feature of these great systems, provides hot water cleanliness, day and night, winter and summer.

How to Get These New Systems

See your local heating and plumbing contractor now. He is a skilled craftsman and will tell you, without obligation, about these great new American Radiator Conditioning Systems, how you can have one before winter, how much they cost, how everything can be automatic and any fuel—coal, oil, coke or gas—can be used. Or send coupon below today for the complete story of conditioned comfort.



To locate nearest American Radiator dealer look in your classified telephone directory under "Air Conditioning Contractors" or "Heating Contractors."

AMERICAN RADIATOR COMPANY

DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

50 West 40th Street, New York, N. Y.

Send your free book, "This New Comfort."

☐ Building a new home. ☐ Modernizing an old home.

☐ Just interested.

Name _____

Address _____

City or Town _____ State _____

© A. R. Co. 1936

HB-9-36

CARRARA WALLS bring new youth, gaiety and beauty to this bathroom. The room is 9 ft. long, 7 ft. 6 in. high, 5 ft. 10 in. wide, plus a tub recess 2 ft. 8 in. deep and 5 ft. in length. You can buy White Carrara Walls, exactly of the type and area required for the bathroom shown here, for \$10.86 per month over 36 months, or a few cents more or less per month, depending on the location of your home. Note the striking effect achieved by the use of the handsome mirror-walls over the wash bowls. Ceiling is finished in a harmonious shade of quick-drying Wallhide Paint.



\$10.86
A MONTH
[FOR THIRTY - SIX MONTHS]

**...will duplicate these
Lovely Carrara Walls
in the Bathroom of a
Chicago Home owner!**



And in your bathroom, too, for a few cents per month more or less, depending upon the location of your home.

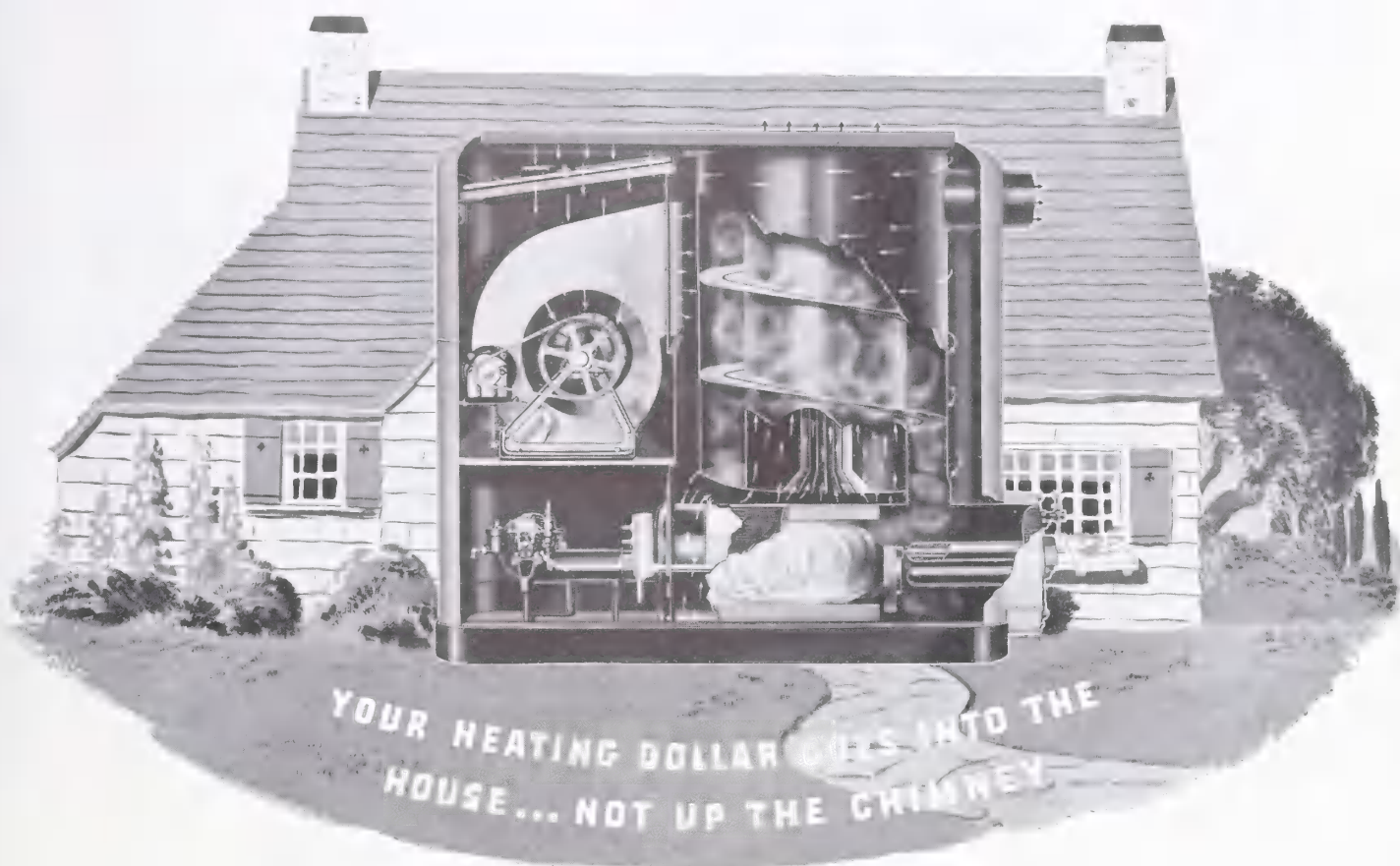
WHAT a small price to pay for remodeling your bathroom or kitchen . . . for polished reflective walls in tasteful, mellow color-tones . . . for the easy cleaning which Carrara Walls offer . . . for the satisfaction of knowing your bathroom or kitchen will be permanently beautiful and useful!

And this low price may easily be even lower. Perhaps your bathroom is smaller than the one pictured here. Perhaps you want a room less sumptuous-looking. Or perhaps a wainscot of

Carrara extending only part way up the wall will suit your purposes. In any of these cases, the price quoted would be decreased. We invite you to write for complete details of the Pittsburgh Time Payment Plan, and for our brochure "Personality Bathrooms and Character Kitchens." Address Pittsburgh Plate Glass Company, 2290-B Grant Bldg., Pittsburgh, Pa.

CARRARA
THE MODERN STRUCTURAL GLASS
Paint { PITTSBURGH } *Glass*
PLATE GLASS COMPANY

High OVER-ALL EFFICIENCY means *Low* COST OF OPERATION



Call a Norge heating expert today and ask him to show you the results of tests that prove Norge is years ahead in efficient, economical, dependable heating equipment for homes. He will explain why Norge operates at over-all efficiencies of 80% and up, while other home heating plants reach only 40% to 70%.



The Norge Fine-Air Conditioning Furnace has the Most Efficient Heat Transfer Unit Ever Developed!

A home heating plant that is expensive to operate cannot be classed as modern . . . certainly not when the Norge Fine-Air Conditioning Furnace will heat, humidify, filter and circulate the correct volume of air for every room in your home at operating costs that run as much as 60% less than you are probably paying right now.

Because of ultra-modern design achieved through brilliant engineering, the Norge Fine-Air Conditioning Furnace operates at most unbelievable efficiencies — delivers as much as twice the amount of heat that old-fashioned furnaces or boilers do from the same fire.

These are the facts to think about — these are the things to look for when you consider your own home heating problem. Automatic control, beauty of exterior appearance, air conditioning for winter and summer are found in all good furnaces today — but not all of them do these things with a basic economy that proves their fundamental design is right, that the system will be trouble-free, and most important of all that you will be assured of the extraction of the greatest possible amount of heat from the fuel you burn.

The Norge Fine-Air Conditioning Furnace is designed for new homes or it

may be used to replace warm air heating systems in older homes. For more complete details get in touch with the Norge distributor in your vicinity or write direct to us.

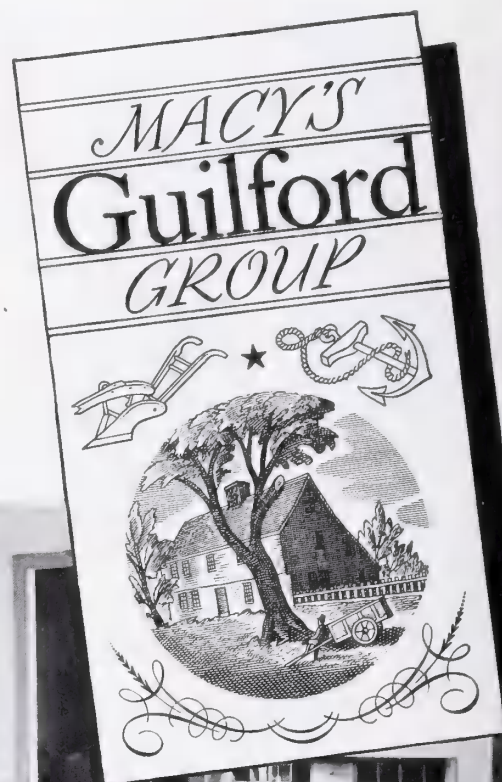


NORGE HEATING AND CONDITIONING DIVISION
Borg-Warner Corporation,
670 East Woodbridge St. • Detroit, Michigan

NORGE
Fine-Air Conditioning Furnace Unit

PLEASE COME SEE MACY'S Guilford GROUP

In a new setting which is already the talk of New York, Macy's presents a notable group of pure reproductions (in fine maple) of a unique collection of 61 early American originals assembled with infinite patience over the past several years. It is called the "Guilford Group," and it is to be found only at Macy's in New York. Each piece is amazingly versatile; almost unlimited uses and groupings may be made within the collection, according to your own character and needs. The workmanship is as "pure New England" as the furniture itself: no such sympathetic reproduction has ever appeared on sale—even at Macy's traditional low cash prices. . . . If you want to recapture completely the mood of your forefathers, in comfort which makes no apologies to 1936 and 1937, come see Macy's Guilford Group at once.



★
ON THE NINTH FLOOR at BROADWAY & 34th STREET, NEW YORK



Sloane does both

Fine Reproductions and Budget Furniture



Gracious Adam Reproductions . . .

Inspired by the finest work of the Brothers Adam, this bedroom set is reproduced by Sloane Mastercraftsmen in selected satinwood veneers, cross-banded and inlaid. It is decorated with classic oval Wedgewood panels in the Grisaille manner. The group has been finished with such infinite care that its mellow patine suggests all the beauty of a stately period. 8 pcs., \$2200. *Sixth Floor*

Budget Sheraton Pieces . . .

For those who seek authentic fine design and faultless workmanship at modest prices, Sloane Mastercraftsmen have created pieces like this Sheraton set. In two-tone mahogany, with fine swirl mahogany veneers, its simple yet perfect detail is executed as carefully as that of Sloane's finer pieces. Eight piece set, with twin beds, \$395. *Sixth Floor*

Brush Up!

Keep Your Personality "In Step"

IN this changing world, the "sweet girl" and the "cute girl" belong to the past. Modern woman finds herself in a new age—with different standards, new attitudes, new demands. Whether you are fifteen or fifty a mere sentence often "dates" you.

The things that used to win admiration are now ignored—or worse, they bring snickers. Don't be deceived by the artificial and self-conscious laxness that spreads everywhere like a soft veneer. Life is keyed to a faster and more exacting tempo, and continues to speed up.

Many women are trying to fit smart modern clothes on to "gay ninety" or "post-war" personalities. Many women are bewildered by the pressure of modern life. It is all very well to talk about "just be yourself" but do you really know what your "self" is, or what it can be or do?

Here is the answer. Thousands of women have been given definite guidance in sweeping cobwebs out of their personalities by Margery Wilson. She has shown them how to dust their social garrets and to take the slip-covers off

their charms.

Now Margery Wilson offers her NEW "CHARM TEST" FOR MODERN WOMEN. "This practical test offers you the first opportunity you have ever had to take stock of yourself. The "CHARM TEST" is NEW and revised throughout. Nothing like it has ever been published. It is not an ordinary questionnaire—but a scientific and psychologically correct measuring test that will reveal your "self" as clearly as your mirror shows your face.

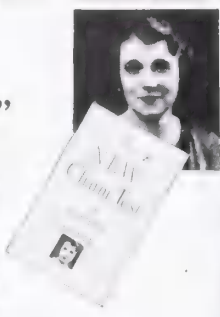
The NEW "CHARM TEST," together with Miss Wilson's Booklet, "THE SMART POINT OF VIEW," will be sent to you without any cost or obligation. This offer is made to acquaint you with the thorough effectiveness of Margery Wilson's personalized training by correspondence.

To receive the NEW "Charm Test" and Booklet write to
MARGERY WILSON

1145 FIFTH AVENUE

5-J

NEW YORK, N. Y.



The actual leaves of a Japanese maple lie flat under the glaze of this copper lamp base and make an oddly delicate tracery. The transparent shade is decorated with photographs of horses, and the whole thing couldn't be smarter. Here is a lamp that will add just the right note to a lot of autumn rooms—a lamp that has the indefinable chic that comes from inspired simplicity of line. The base costs \$18 and the shade is \$16. Georg Jensen, 667 Fifth Avenue, N. Y.



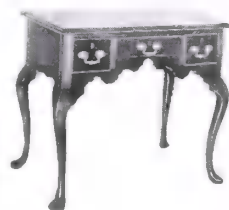
Two most unusual perfume bottles these. They are imported, and are made of cut crystal. The stoppers are of pierced and pressed crystal, with a Lily-of-the-Valley motif for decoration. The oval mirror tray that they stand on has a crystal ball border, chromium leg and is felt-backed. They are designed to be a dressing table ensemble—mirror and bottles together—but they may be bought separately, the bottles for \$2.49 each and the tray for \$9.98. Paris Decorators, 433 Fifth Avenue, New York.

You know that frightful week which immediately follows the general departure to school. You look forward to it for months, and then when you get it, the deep peace drives you to melancholia. It is at this moment that you need to send a large box filled with cakes and candies of the most delectable sort to your absent young. The one illustrated is \$5 and you can get them for more or less. Schrafft's, 58 West 23rd Street, New York. And remember the excellence of Schrafft's coffee.



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Period about
— 1650 —



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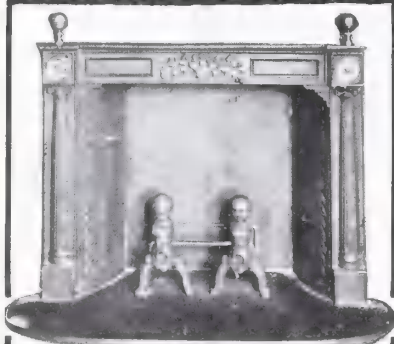
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LLOYD'S



This pattern is an unusually pleasing hand-blocked wallpaper and may be had in various color combinations.

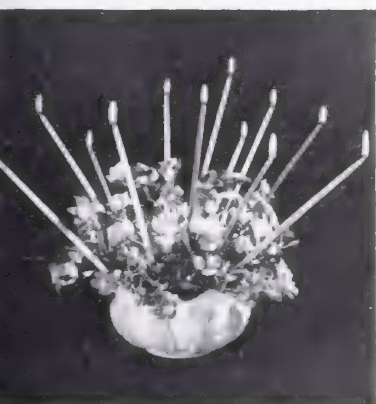
WHEN DECORATING THIS FALL consider Lloyd's. Not only because of the wide variety to select from, but because—it is fashion's decree that smartly decorated rooms are usually LLOYD'S. The better wallpaper for better homes.

W. H. S. Lloyd CO., INC.

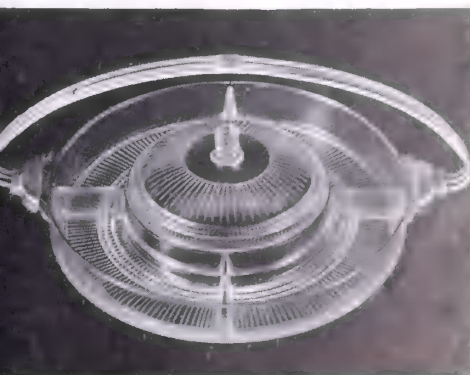
NEW YORK 48 W. 48th Street
NEWARK 45 Central Avenue
CHICAGO 434 S. Wabash Ave.
BOSTON 420 Boylston St.

Shopping

School days are ominously close, and if you have any milk of human kindness, you will do what you can to soften the blow. The desk set illustrated could help most young women under twelve to write a composition on "How I Spent My Summer Vacation," or even do long division. Cinderella makes a penwiper, at the left. The coach holds notepaper, and a mouse, at the right, the inkwell. And all for \$5.95, from McCutcheon's, Fifth Avenue at 49th Street, New York.



This is a Sheffield cracker jar, and very beautiful it is, too, with its droop around the edge (that grooved effect so typical of Sheffield designs). You could put hot tea-biscuits in it, or cookies. Or a casserole. Or popovers. (You see what we mean.) And if you insist on sticking to the letter of the law, try keeping it on the sideboard, permanently filled with crackers for your evening young, or your polite house guests. This is \$17.50, from Olga Woolf, Inc., 509 Madison Avenue, New York.



Relish Dish
A smart and unique relish dish, with covered bowl. Finely cut, pure crystal. Chromium plated artistic handle. Unusual value.
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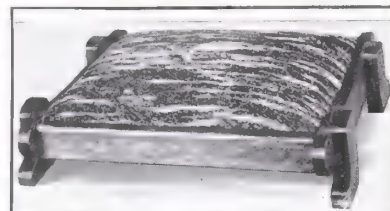
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The best comes last—it costs only nine dollars—and if you desire, we shall be glad to ship it "charges collect."

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Hunting Scene Pillow

Embroidered in crewels on black hair cloth, mounted on black satin with green silk piping.

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Can be done as a started piece of petit-point or it may be embroidered on silk or hair cloth and worked in silk or crewels. Started pieces on hair cloth, silk or canvas.

All materials furnished.
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FOR THE PERFECT HOSTESS

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Glazed Clay—yellow and dark brown (at top, left). 14 ozs. Six for \$2.50.

Genuine French Petite Marmite. Glazed, hand finished brown crustyware (at top, right). 10 ozs.—\$1.75. 16 ozs.—\$1.90.

Glazed French Clay—in brown (at bottom, left). 8 ozs.—\$1.80.

Dull Glazed Ivory—with plate (at bottom, right). 8 ozs. \$4.45.

Individual Onion Soup Spoons. Silver plated in attractive pattern. Dozen—\$15.00.

Prepaid within 100 miles of New York

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Hammacher Schlemmer

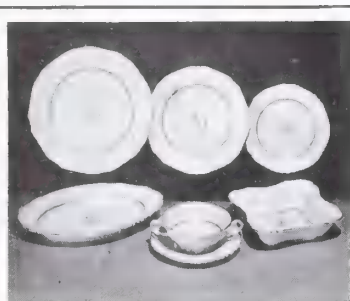
145 East 57th St., New York—Since 1848

window shopping

These four and five-inch vases of white glazed pottery are not only charming in themselves but they fill a long-felt want—something to put small flowers in. And if you have ever picked violets or pansies (or even candytuft!) and then been faced with a complete absence of vases small enough to put them in, you will know what we mean. These are \$1 each, postpaid, and come from Madolin Maplesden, 825 Lexington Avenue, New York. Very nice to put on a mantel.



It's nice to have something decorative to hold all those little mending jobs that make life a vale of tears. The basket with the top costs \$2.25 and will hold a practically limitless amount of shirts with frayed cuffs and socks with yawning holes. The nest of market baskets (and city slickers needn't sneer) is \$3 and most beguiling, too. The tray basket is \$6.00 and measures twelve inches across. All these practical things come from Fred Leighton, 11 East 8th Street, New York.



OLD WORLD CHARM

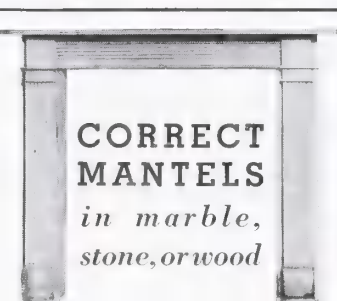
This lovely Cleo Barock dinner service made by Karlskrona and designed by the famous V. Lindstrand of the Orrefors works.

The subtle coloring plus the artistic incorporation of a delicate floral motif blends alluringly to give a note of modernity—yet retaining a gentle touch of Old World warmth and charm.

Dinner plates 10".....\$38.00 a doz.
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Baker 7" square.....7.00 a doz.
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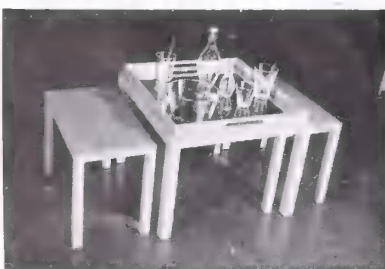
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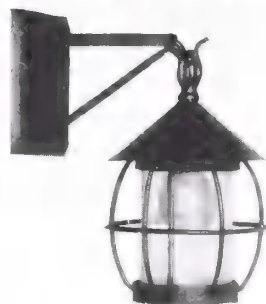
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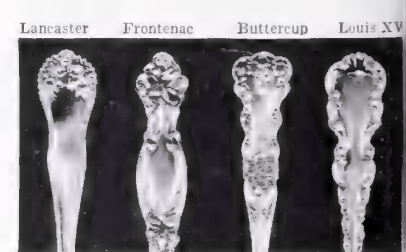
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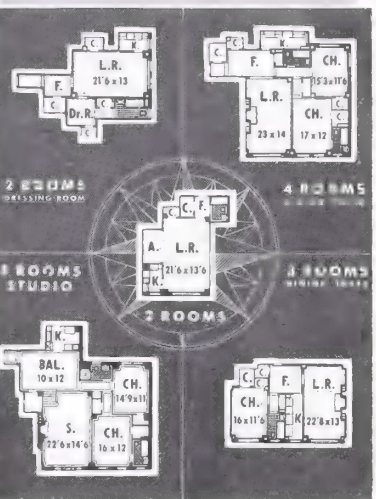
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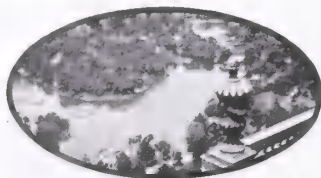
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IT'S

YOUR MOVE

*

Don't be haunted by the spectre of apartment hunting this fall. If "it's your move" in September, be of good cheer; New York is full of delightful apartment homes for you, large or small, furnished or unfurnished, and available at a wide variety of rentals. Throughout our pages you will find detailed announcements of these desirable apartment houses and apartment hotels, as well as properties in the city's smartest suburbs, together with the listings of leading real estate brokers. And, of course, HOUSE BEAUTIFUL's own Real Estate Department is always ready to render you any home-finding assistance in its power.

Meanwhile, perhaps a short resumé of some of the apartment opportunities now open will give you a general picture of how easy it is to find the new home you want, where you want it.

For example, consider THE NEW WESTON, at Madison Avenue extending from 49th to 50th Streets. Centrally located in the middle east side, this is one of New York's most interesting apartment hotels. It has recently been completely redecorated and offers apartments of almost any size, on either a housekeeping or non-housekeeping basis. The New Weston is the home of the Smith and Vassar College Clubs.

Further north and one block east, by Park Avenue, is THE LOMBARDY, at 111 East 56th Street. This apartment hotel has recently completed the installation of several suites, beautifully decorated in the most modern style trends, which will meet the demands of the most exacting housekeeper for comfort, style, and convenience.

Continuing up Park Avenue for another block, you will find THE RITZ TOWER at 57th Street. This famous apartment hotel is a distinguishing feature of this smart section of town. In appointments and service it offers the utmost in luxurious living accommodations. Suites may be had furnished or unfurnished, with or without housekeeping accessories.

Now turn east by south and keep on going until the East River stops you at 52nd Street. You are now in the fashionable Beekman Hill section, and the big apartment house extending for a block along the river is THE SOUTHGATE. This is one of the most distinguished locations in the district; its apartments include rooms with beautiful river views, studios with balconies, and wood-burning fireplaces. Suites may be rented with or without furnishings, and maid and valet service is provided.



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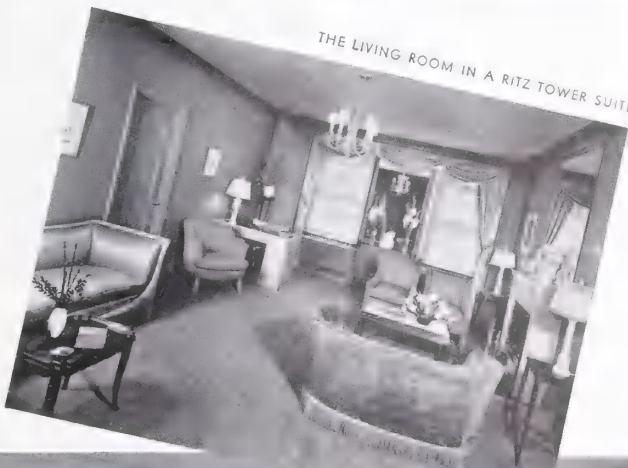
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Across town, in the midst of the newly developed section of upper Sixth Avenue, is THE WARWICK at the corner of West 54th Street. Near the theatre district and adjacent to Carnegie Hall and various music, dance and dramatic schools, this establishment offers unusual advantages to professional people and students. The spacious apartments here are non-housekeeping, but the hotel has a restaurant that is celebrated for its cuisine.

Uptown, on the west side of Central Park at 72nd Street, stands THE DAKOTA, a famous landmark of an era of gracious living. Its apartments, with large rooms and lofty ceilings, are designed in the spirit of an older day, plus the most modern of housekeeping conveniences. Suites are available from two to fourteen rooms in size, and there is a restaurant for the exclusive use of guests. In addition to its pleasing outlook over the park, this apartment also offers its tenants a private park of their own over an acre in size.



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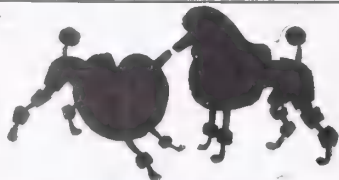
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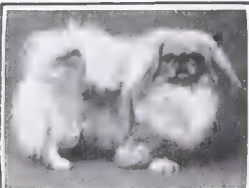
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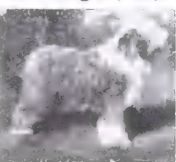
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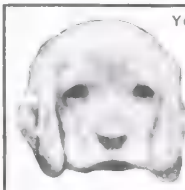
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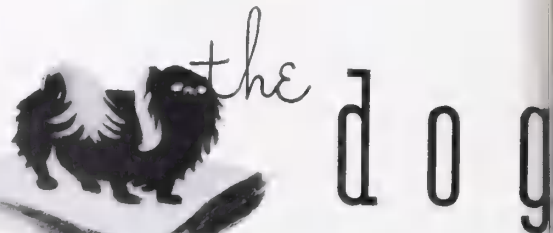
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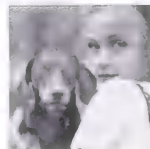
Champion Kenmount Laddie, a splendid Newfoundland, owned by John Cameron, Pleasantville, N. Y.

NOW THE TOY. Several reasons may be given for the increasing demand for toy dogs of various breeds. The toys naturally share in the progress of all kinds of dogs in the United States, in the matter of numbers as well as general improvement in type. More toys are being bred, registered and sold than in any past period. As a matter of record between six and seven hundred toys of all kinds are entered in the stud book of the American Kennel Club every month. These are all pure-bred dogs officially registered with a view to future breeding. It is believed, however, that fewer toys are registered in proportion to their total numbers than is the case with terriers, sporting dogs and others. This is because the average family buying a toy dog is not in the least interested in breeding. All that is sought is a pet and companion for the home. This is especially true of the cities. With the constant growth of the urban population of the country it is natural that the need for small dogs to fit into limited quarters and require a minimum of exercise should keep pace. More than all else,

however, is a more widespread knowledge of good points in toys and a realization that they are far from being puny weaklings, cowardly, yappy and subject to all the ills of dogdom. Quite the contrary is the case. There are more than a dozen breeds of toys, any one of which will bring to a town family unlimited devotion, amusement and protection. There is almost nothing they cannot be taught with a little patient training, for they have to make up in brains what they lack in size. A toy is often more valuable as a watch dog than a larger animal. He barks indiscriminately no more than any other breed of dog; but his bark is so high-pitched that it is peculiarly penetrating. They are quite as courageous as their bigger cousins and they can back away into the darkest and most inaccessible corners and still keep up a torrent of abuse and tocsin of warning. Not for nothing is the Pekingese honored with the name of liondog. He isn't afraid of anything alive. And the same may be said of many another toy breed. It has always been the general feeling that the toys are delicate; that they must

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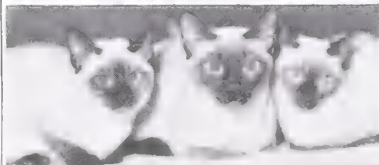
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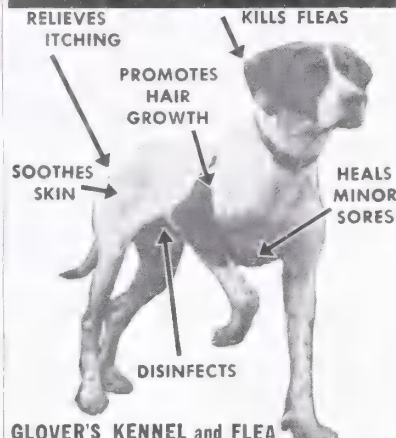
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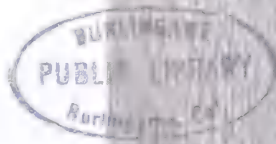
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Vol. 78, No. 9

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Below is the doorway from the dining room out into the garden. The windows are hung with curtains of documented English chintz. On the opposite page, you see a glimpse of the "parlor," where Victorianism mingles happily with the taste of our own early American ancestors.



Some houses are haunted by ghosts and hollow knockings and mysterious moanings on stormy nights; and some are haunted by peace and a sense of the past. Good Hill Farm is one of these. It stood on its hill in Roxbury, Connecticut, long before skyscrapers and straight-eights were dreamed of, and it seems as remote from modernity as though time had stopped.

Although it is, inside and out, perfect Early American, you never for a moment think of it as being deliberately decorated. Men, for instance, like it at once. They want to settle down; they feel (rightly) that they can put their feet on things. And in the ordinary sense of the phrase, it was not deliberately decorated. Its owner had a large and unusually beautiful collection of old hand-hooked rugs; and the rooms took shape, so to speak, around those rugs. Each of the rugs has a black background, a good deal of blue, and almost always a faded red or burnt-orange color that set the color schemes.

In the dining room, the documented English chintz curtains repeat this faded red; the pine table and chairs, and the old pine dressers with their gleaming pewter and blue-and-white china seem to be waiting for the rustle of crinoline rather than the tap of modern heels.

In the living room, the walls are white plaster and the trim is pine, which had been hidden for generations under coat after coat of paint (nine, to be exact). One of the coats was the red paint known in New England as buttermilk paint, because buttermilk was actually used in its composition, on account of its lasting qualities. The last coat was the gray-green which is so typical of early New England houses—the color of bayberry candles. On one side of the fireplace is a chair covered in red glazed chintz in an old English pattern. On the other side is a chair covered in blue linen damask. Brass candles and copper lustre pitchers beam at each other. It is a room that is hard to leave.

OF GOOD HILL FARM





Hand-blocked pink-and-white roses on the walls make the bedroom look like a garden in bloom. The old fireplace in the living-room, below, is just as it used to be, ovens, mantel and bricks. The mantel is of pine.



The only room in the house that is not pure Early American is the parlor. Here there are Victorian touches in the crude formality of the white trim, the chairs with plum velvet seats, the German Empire table. The curtains are sage green raw silk, hung on tapes, in the old-fashioned way. (There are no shades in the house, so in the bedrooms, tradition bows to modesty; the curtains are hung on rods.)

The bedroom, above, is furnished with rock maple, and literally filled with flowers. The old hand-blocked paper is covered with pink and white roses, tied with blue ribbons. More flowers cover the spread, which was found, unused, in the dower chest of a bride of generations past. Each rose is made of four shades of calico, the leaves stuffed and tacked on. The two chairs at the end of the bed are black bamboo, with white rush seats.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



The library, above, owes much of its charm to Audubon bird prints and a collection of pewter. The floor in the pantry, right, is made of the original bricks, waxed to a deep, smooth red. The only decorations in the dining room, below, are kitchen utensils and the grocery clock.



ROSE REVIEW

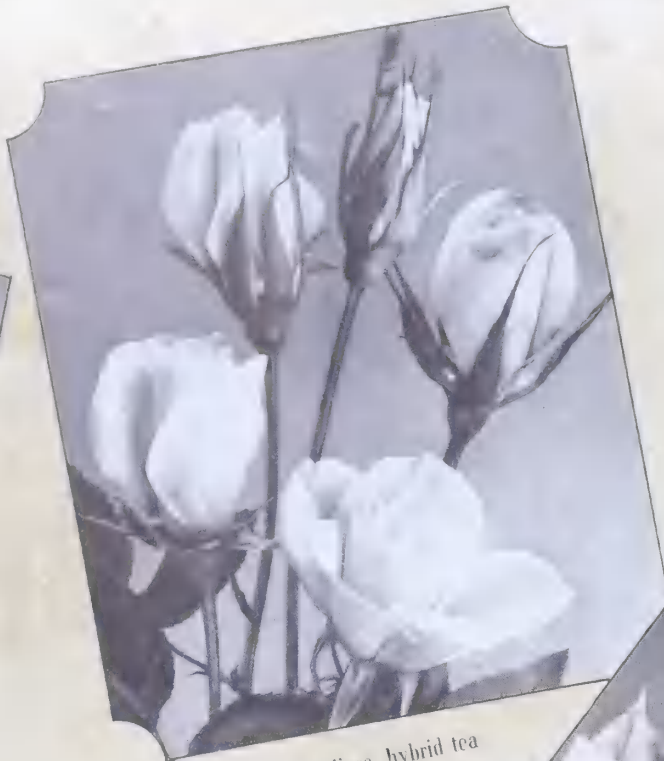
J. H. NICOLAS
1936



Directeur Guerin, hybrid tea



Snowbank, polyantha

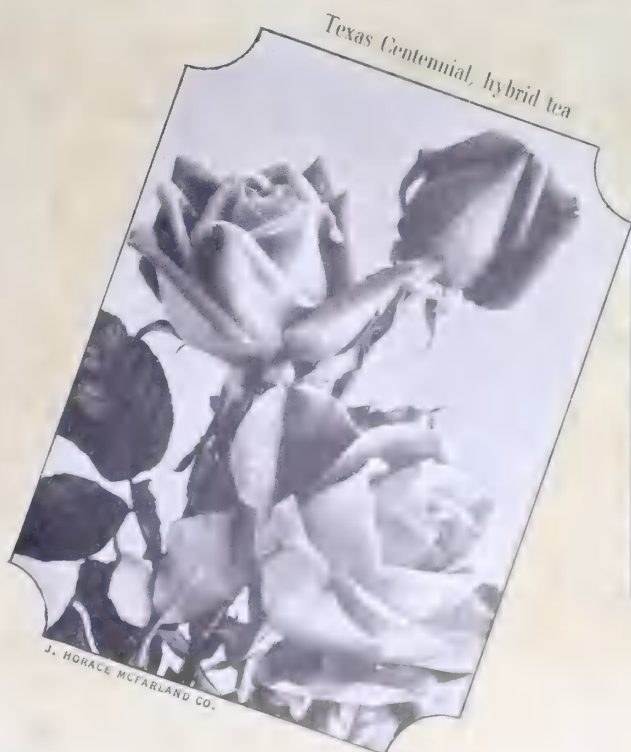


Eclipse, hybrid tea



Alice Harding, hybrid tea

To guide readers in their purchases of Roses for fall planting, House Beautiful asks Dr. Nicolas to select the best of the new ones each September. Because his work in Rose culture and hybridization is known throughout the world, these recommendations bear the stamp of unquestioned authority. Your garden will be lovelier if you plant some of the new ones this fall for bloom next June.—THE EDITOR. . . . With our exodus from the late and not lamented depression era, the new "crop" of Rose novelties fittingly averages better than in any previous year. If we were to score every novelty introduced the past five or six years according to the official scale of the American Rose Society, we would find that 1936-37 would top them all by several points. The two salient features of this year are the constitutional vigor of the plants with stronger foliage and fastness of colors. We do not yet have immovable colors and never will, but the changes, inevitable because they are the chemical reactions of the sun on Rose pigments, are pleasant at all stages. Through a greater knowledge and a more careful selection of color progenitors, hybridizers have become more familiar with the "fixation" of colors. (Continued on page 98)



Texas Centennial, hybrid tea



McGredy's Triumph, hybrid tea



A BOY'S ROOM BY R. H. MACY

Room to grow in

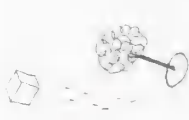


THE HUNFORD GROUP, R. H. MACY'S ROOM FOR A LITTLE GIRL

EMELIE DANIELSON



A FEMININE BEDROOM BY CHILDHOOD, INC.



FURNITURE THAT GROWS UP, DESIGNED BY CHILDHOOD, INC.

LULLABYE FURNITURE IN A CHILD'S ROOM FROM MARSHALL FIELD

We are great believers in self-expression. We think that the youngest generation, which is, in the nature of things, helpless about its heredity, should be allowed a word or two about its environment. And so, equipped with professional pencil and pad, we searched them out in sandboxes and swings, trees and tricycles, and we asked them: "What do you want in your room? How would you like it to look?"

We were gratified to find how decoration conscious the young of the nation are, and how firmly they express themselves. Tony, for instance, who is nine, was very clear about what he wanted, so clear in fact that we have designed it for him, as you can see in the photograph at the top of the opposite page. (His mother is doing the rest.)

"I want dark walls that I can put my hands on," said Tony, tersely, "and streamline furniture like the new trains, and a huge map."

So we gave Tony small-scale waxed unpainted furniture, which is nothing if not practical; and a desk chair and easy chair both of blond maple. Of course we gave him his dark walls. The curtains are of masculine rough-textured fabric with a natural ground and brown and yellow stripes. The daybed is covered with a down-to-earth brown fabric that a man can put his feet on.

When we asked Anne what she wanted her room to look like, she said dreamily:

"Curtains with ruffles. Wall paper with flowers all over it. And (with a hopeful glance at Mother) a four-poster bed."

You see the fulfillment of Anne's unsuppressed desires in the large photograph on the opposite page. The room might have been taken straight from a New England house. The furniture is all fine reproductions of early American maple things, honey color like the old pieces. By the bed (please observe the four posts) is a sausage lamp table. There are, too, a blanket chest at the foot of the bed, which is perfect for a family of dolls and their belongings. (Continued on page 86)

A

great
deal of seri-
ous thought has

been given lately to
the way rooms are lighted.

The idea behind it has not been to
give you more light needlessly, but to
improve its quality by providing illumination that
is easy on the eyes and adequate for reading or working
in the spots where these tasks are carried on. You've heard
something about this revolution in the point of view toward lighting.

You may have been afraid, too—lest the engineers were scheming to make
your rooms blazing infernos of unrelieved glare. You needn't have worried.
Glare is the particular anathema in the modern theories of lighting. What the
experts are working for is a soft, easy illumination with no sharp contrasts of
bright light and deep shadow to cause constant adaptation of the eye as it travels
around a room. Their efforts have nothing to do with improving the bulbs
themselves. The bulbs are all right and new ones are frosted inside to reduce glare
and soften shadows without lowering efficiency. What they are concerned with is the
way the bulbs are used—the sources of light, as they are called. They want to make
fixtures more efficient and more beautiful, to provide table and floor lamps which
give plenty of light but give it softly—so that you are unconscious of where it begins
and ends. These are the things the experts believe you should avoid in your rooms:
The glare of naked bulbs or of bulbs so thinly covered that you are conscious of
the source of light whenever you look at them. Lamps which do not give enough
light or which have shades so designed that they stop the light before it reaches
the point where you need it for seeing. Lamps which, though the shades
may be of fairly dense material, produce bright spots of glare. These are
the things they want you to have: General illumination in a room,
provided by a central ceiling fixture which is wholly or partially
indirect so that walls and ceiling are not left in deep shadow.

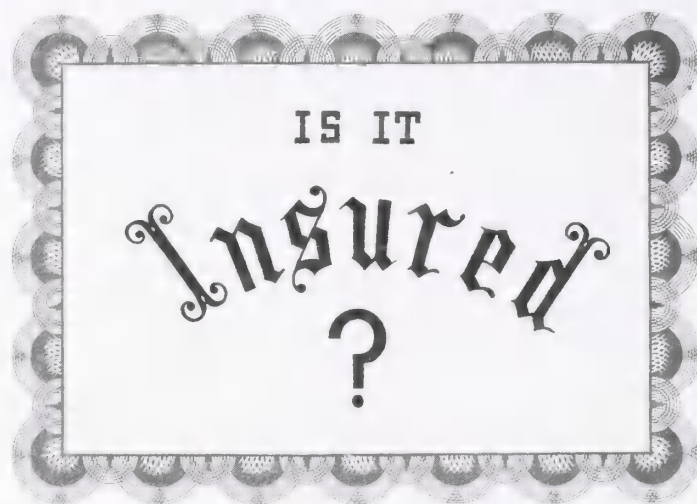
Enough light, usually provided by lamps or localized fixtures,
wherever eyes are used more closely, as in reading, make-up,
the work spaces in the kitchen, doing lessons, so that you
may see without effort and therefore without strain. They
favor fixtures which are efficiently designed, without
sacrifice of beauty, to give indirect light that is warm
and soft, or, if their light is direct, equipped with
shades which soften the light, allow no glare to
shine through. They favor lamps which are
high enough to give a good spread of light
and furnish indirect illumination by casting
some of their light upward to walls and
ceiling. Take time out now to glance
around your own living room and
apply these principles. Is there a
ceiling fixture? When you look up
do your eyes meet the unrelieved
glare of the bulbs? Are there
wall brackets? And are these
unshaded or equipped with
shades which still allow you
to see the glowing outline
of the bulb? Notice the
cone of light cast by the
lamp which illuminates
this copy of HOUSE
BEAUTIFUL. If the engi-
neers' fears are not
(Continued on page 78)

EASY on the

EYES

From Lightolier come the two fixtures at the top and the one in the lower left corner. Also the crystal chandelier. The indirect fixtures show the modern trend; the chandelier demonstrates the proper design of shades to eliminate glare in this type of fixture. At the bottom of the page, a chandelier from the Miller Company shows again the proper shading of a period fixture to avoid glare. Just above and to the left of this is one of the Chase Brass and Copper Company's "Even-Glow" fixtures. The light here is cast upward from bowls made of a plastic material instead of glass. A matching wall bracket appears beside the crystal chandelier. The table lamp by Lightolier, one of their newest designs with green column, black base and metal shade, carries the I. E. S. label. The floor lamp (Marshall Field) is also I. E. S.





Insurance is the step-child of the family budget. Not life insurance, perhaps, but home, property and pocket-book insurance. It is talked about much and understood little. We'll lay a small wager that half our readers never heard of smudge coverage or an off-premises dog rider or a "cracking and fracturing" clause in a boiler explosion policy. Yet lack of such insurance as this has been known to cost the home owner far more than the original cost of the new house he has so carefully insured against burning up.

There are all shades and varieties of home and household insurance, as anyone who has ever played golf with an insurance salesman knows. But they are not really half as complicated as they sound—merely twice as important. In the order of common understanding and sentimental value, the three chief types which the home owner should carry are fire, theft and public liability. In their potential ability to safeguard the family bank account, liability must be placed first. Consider a few points which every owner should know about.

LIABILITY. When the grocer's boy slips on your icy steps, falls and breaks his leg, he can sue you. Furthermore, he can collect a very tidy sum, the precise amount depending upon the cleverness of the lawyer who takes him in hand and what the judge ate for breakfast. If the grocer's boy breaks his neck, the accident can cripple you financially for as long as you live. This is where public liability insurance comes in. If you have an adequate policy, your laundress can garotte herself with the clothes line, your dog can go mad and bite the Fuller brush man or your guests can fall off the front porch—and you won't have to pay a cent of damages out of your own pocket. As long as the accident occurs on your property, to someone other than members of your family, and with a damage award covered by the policy, you are safe. Coverage of \$5,000 for accident to one person or \$10,000 for more than one is a reasonable minimum. Coverage of \$10,000 and \$20,000 is better. In the average case the annual premium might be in the neighborhood of \$12.

There are a few other points to bear in mind. For instance, while your dog is covered biting a stranger on your

property, he is not covered while doing so in the street unless you have an "off-premises" rider attached to the policy at an added premium. And while the original policy covers your dog at no extra cost, possession of the dog must be declared at the outset or when the dog is acquired if the policy is already in force.

Again, servants' compensation insurance is separate from owner's liability. In case of accident (and even if she catches a thumb in the kitchen door) it takes care of doctor's fees and about two thirds of the servant's wages. (This has nothing to do with any suit brought against you by the servant.) Such compensation insurance, for one maid, let's say, would average \$10 annual premium.

Let your insurance man tell you all the specific things your policy covers; we say merely that you should, by all means, carry the insurance in adequate amount.

FIRE. Well, suppose your daughter's suitor tosses a lighted match into the aspidistra and the house burns down. What you need most of all is fire insurance. This brand of insurance, in some form or other, is almost universally carried by home owners, though its ramifications are not generally understood. What you want is insurance, first, against damage to your house by fire, and, second, against damage to your household furnishings. These two types of protection are separate. The first may be had in many degrees. One mistake many people discover too late is that of insuring the house for less than eighty per cent of its full value and then expecting to collect the full amount of the policy when loss occurs. This under-insuring lowers your premium, to be sure, but it *does not* give you the coverage you want. The technicalities cannot be explained here. Talk to your agent (always making sure that he is reliable) and get him to explain exactly what constitutes adequate protection in your specific case. This may save you an immeasurable amount of grief later on when nothing can be done about it.

The amount of your coverage can vary; the amount of your premium will vary, according to specific types of house and the rate for your district; the amount you actually get will vary, according (*Continued on page 92*)

Americans have more bathrooms than any other nation in the world. We love to get clean; and more, we love the surroundings of cleanliness. We love, for instance, the crisp, fresh look of the washable lattice wallpaper from Imperial. And the smart bamboo molding around door and window. And the cork-and-chromium seat that fits inside or outside a standard-sized tub; from Lewis and Conger. And the storage space below the lavatory.



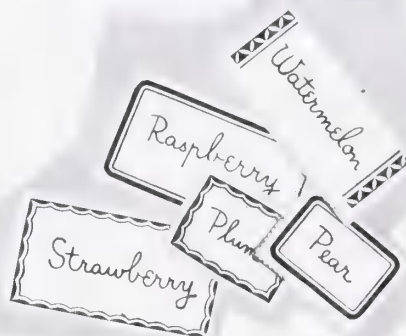
SU DAKA

three NEW bathrooms

For masculine splashings, walls are covered with washable paper that looks like blond wood; from Thibaut. The door is mirrored. There are huge bath towels from Macy, and diverting wicker-covered bottles from Saks-Fifth Avenue. The fixtures in all three bathrooms are from the Crane Company; this one is a new modern design. All three rooms have linoleum floors from Armstrong. The lighting fixtures in the ceilings are from Lightolier.

Cool as a sea breeze is this bathroom, and smart as well. Plaid Wall-Tex, a fabric covering from Columbus Coated Fabrics, is on the walls. At the window organdie curtains billow under a white wire valance. On the left wall is a triple adjustable mirror, and under the window a three-tiered table for bathroom equipment; Saks-Fifth Avenue. The towels are from Cannon. And all three rooms are a far cry from the built-in copper tubs of 1900!





preserves from

by SHEILA HIBBEN



No wonder all our modern, city-bred neuroses were rare in a generation that, by the end of August, could count row on row of jelly glasses, and a cellar full of stone crocks of pickle, brandy peaches, cherry bounce, and jars of preserves of every kind. Something very reassuring to the ego in the contemplation of such an assurance of plenty. Come to think of it, didn't the contented and serene look on the face of your (and everybody else's) grandmother come from the satisfaction of knowing her pantry shelves were filled with the fruits of the earth put up by her own hands?

That Grandma did all this preserving and jelly making business better than anybody else has done it since is evident. In a changing world, the old recipes and formulas have undergone little or no change. Peachplum jam and raspberry shrub are put up by careful mothers and daughters today very much as they were in the 1860's and the 1840's—and before that, for all I know. In this one branch of gastronomy, then, let us stick to the old-fashioned and the traditional, and find our directions in the yellowed leaves of old, hand-written cook books from communities famous for fine living.

People who have never even seen the Magnolia Gardens order from Charleston year after year a lovely confection known as Peach Leather. For making it a spell of dry weather is as necessary an ingredient as are the peaches and the sugar, and nothing short of a garden party is so sure to bring on a downpour as embarking on this old-fashioned sweet.

PEACH LEATHER

Peel enough soft, ripe, free-stone peaches to make a gallon of pulp when run through a coarse sieve. Add $\frac{3}{4}$ pound of granulated sugar and let boil one minute. Spread on baking tins, cover with coarse mosquito netting and put in the hot sun to dry for three days (bring it in the house at night). When the leather draws away from the sides of the tin it is done. Lay on a biscuit board, sprinkle with granulated sugar, and roll as thin as possible (the old books say "thin as a knife blade"). Cut into strips, roll up like small wafers, dust again with sugar, and pack in a tin box. It will keep thus packed indefinitely.

A peach conserve from the household book of an old-time Savannah lady makes a delicious relish with meats, or is even better made into ice cream in the winter when fruits are rare.

PEACH CONSERVE

8 lbs. peaches	$\frac{1}{2}$ cup peach kernels
$1\frac{3}{4}$ lbs. sugar	juice and chopped peel of
1 cup of blanched almonds	1 lemon
	chopped peel 2 oranges

Peel the peaches and quarter them, and let boil with sugar, fruit peel and juice (Continued on page 37)



WILLIAM G. HOUCK, JR.

Crinoline cooks



If your room is formal and your windows wide, try a wire cornice, draped taffeta valance and sheer curtains. Designed by the Hampton Shops.



Curtain Call

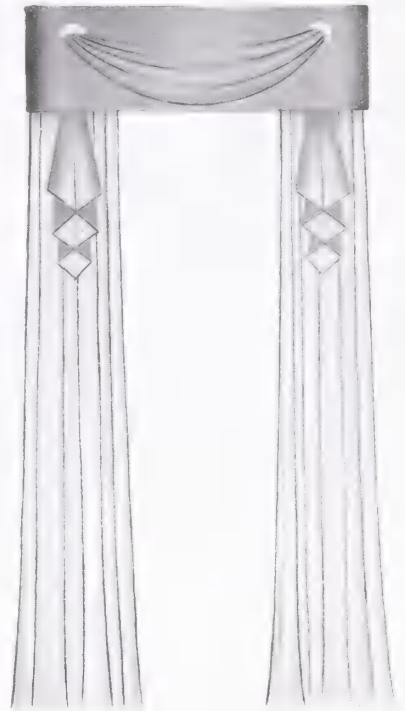


A gay idea for glazed chintz :
Accordion pleats set in the valance. This
window, the one below and the two
above, opposite designed by B Altman.

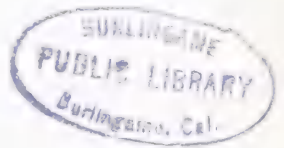


Put a triumphant gilded eagle in
plaster over a tall window, and loop
twisted gold cord over the curtains.

Picture your windows in this chic design:
A valance of copper-colored mirror, a swag
of brown satin and beige satin curtain.



For elegance, use a curved metal cornice,
with strings of glass beads festooned over
sheer curtains. These windows by B. Altman
will be displayed by them in the fall.

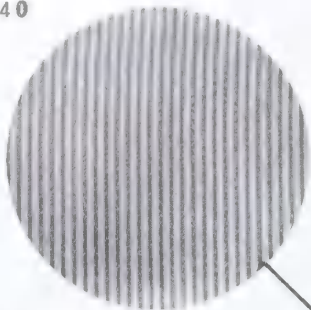


Starred for Autumn

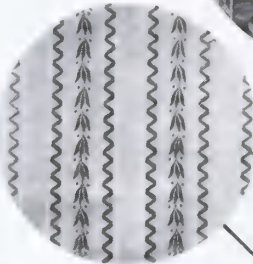


B. C. WARD

Distinction for your drawing room: Curtains
trimmed with braid in a Greek key motif.
The valance is draped through glass
rings. Designed by the Hampton Shops.



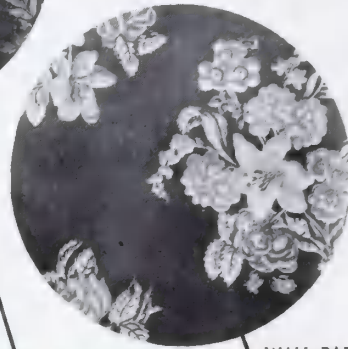
DRAPERY: STROHEIM ■ ROMANN



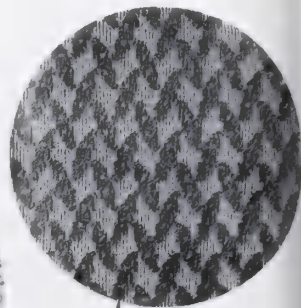
UPHOLSTERY: SCHUMACHER



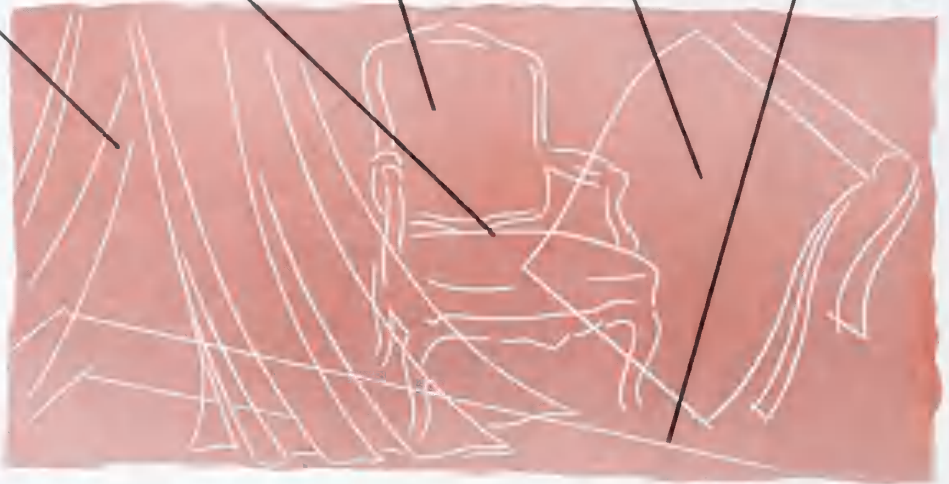
UPHOLSTERY: SCHUMACHER



WALL PAPER: KATZENBACH & WARREN



CARPET: BIGELOW



For you who are about to decorate we have compiled this pocket edition of four decorating periods, and not content with giving you descriptions of rugs, papers and fabrics, we give you as well photographs of all of them as first aids to inspiration.

18TH CENTURY FRENCH

Draperies: Striped taffeta, as stiff and formal as the court gown of a French marquise. Upholstery: Satin brocade with floral motifs and stripes, also formal and elegant. Wall paper: Pastel bouquets scattered over a background which is pale in color. Carpet: Duo-weave in a hand-loomed effect.

18TH CENTURY ENGLISH

Wall paper: Cool sprays of forsythia. Or stately stalks of bamboo. Chinese in feeling. Upholstery: Satin brocade, flowered and striped. Antique Chippendale satin damask. Draperies: Wool mohair, as soft as linen, and covered with big bunches of roses. Carpet: A thick two-toned pebbly weave.

French

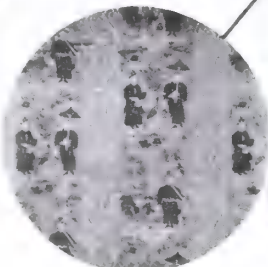
English



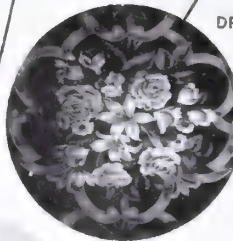
WALL PAPER: KATZENBACH ■ WARREN



UPHOLSTERY: STROHEIM ■ ROMANN



UPHOLSTERY: STROHEIM ■ ROMANN

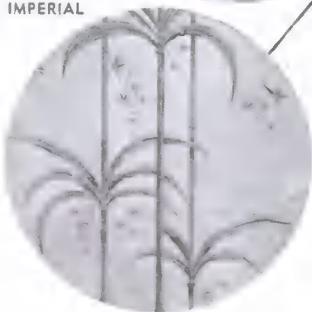


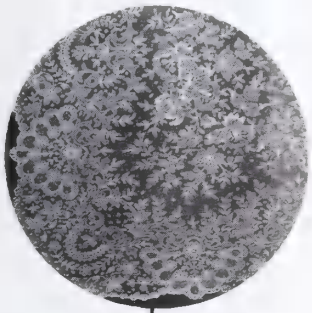
DRAPERY: L. C. CHASE

CARPET: ALEXANDER SMITH

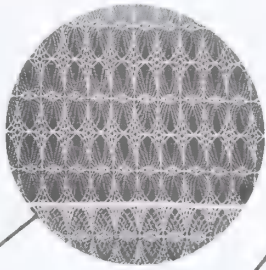


WALL PAPER: IMPERIAL





CURTAINS: ALTMAN



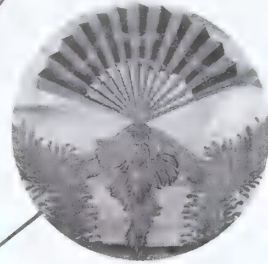
CURTAINS: QUAKER LACE



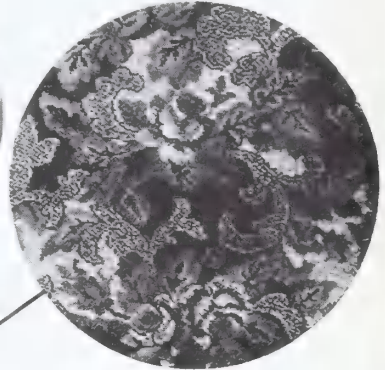
UPHOLSTERY: SCHUMACHER



WALL PAPER: THIBAUT



WALL PAPER: IMPERIAL



CARPET: BIGELOW-SANFORD



ROBERT C. WARD

Victorian

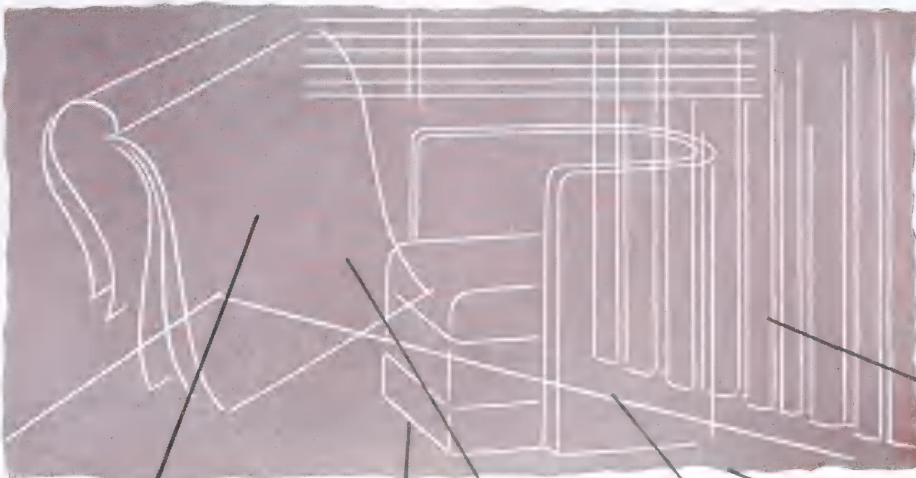
VICTORIAN

Curtains: Real lace, reminiscent of 1880. Or pastel lace over plain net—a brand new idea in drapery, suggestive of the period. Upholstery: Glazed chintz with stripes of gay, bright-colored old-fashioned flowers. Wall paper: Victorian fringe and demure bouquets in a modern interpretation. Or fans and festoons in the Mardi Gras pattern. Carpet: A charming all-over floral design.

MODERN

Wall paper: Baskets, birds and fruit in a conventionalized design of distinction. Upholstery: Two-tone chevron cotton in a tweedy mixture, characteristically modern. Wall paper: Palm leaves make the pattern. Upholstery: The background is a dull satin. Against it is a design of textured swags. Carpet: A wavy pattern blended in shades of the same color is new and interesting. Draperies: Smart silver and copper designs are hand-blocked on white glazed chintz.

Modern



WALL PAPER: THIBAUT

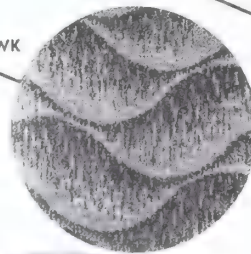
UPHOLSTERY: LOUISVILLE TEXTILES

DRAPERY: HERTER-DALTON

CARPET: MOHAWK

WALL PAPER: THIBAUT

UPHOLSTERY: ORINOKA



Urban

Synonymous with city: the New York apartment of Mr. and Mrs. J. Cheever Cowdin. Mrs. Cowdin, who is head of the decorating firm of Bello, Inc., designed the rooms. You see the hall on this page, done in tones of gray which appear in the walls, Chippendale chair seats, overdoor medallion and stair carpet.



BURLINGTON
PUBLIC LIBRARY
Burlington, Cal.

Formal femininity: Mrs. Cowdin's bedroom, where Empire and Regency gracefully combine. Walls and ceiling are gray-green, the baseboard and door stiles wine red. The rug is a green Aubusson. The frieze is decorated with medallions and motifs in gold leaf; and below the frieze is draped cloudy white ninon.



Paradox: Eighteenth century provincial French furniture in a living room that is sophistication itself. Walls, carpet and curtains are pink-beige, sofas are in white satin and rose copper. Serenity: In the sitting room, powder blue and white paper, lighter than the carpet. Again provincial French furniture.



ORDER

Hardy bulbs should all be ordered promptly and planting of the early bloomers begun at once.

Tender bulb supply may all be ordered if cool dry storage is available. Otherwise order only what is indicated by first two months' planting.

Buy autumn Crocus and autumn-flowering Colchicum.

POT UP EARLY IN MONTH TO GUARANTEE BLOOM AS INDICATED.

Autumn crocus upon its receipt. Will grow in peat or pebbles and water. Place in room. Colchicum needs no planting but will bloom from its own stored-up energy on a saucer in a sunny window.

HARDY EARLY SPRING VARIETIES. Place in cool storage or cold-frame and bring in as shown on schedule.

Narcissus Golden Spur.

Narcissus King Alfred.

Narcissus Early Perfection.

Winter Crocus sieberi—2 pans.

Bulbous Iris reticulata—1 pan—extra light soil.

Miniature Dutch Hyacinths. Colors identical with larger varieties. Place in storage either inside or outdoors and do not bring this early planting into warmth until buds show. Water and pebbles method requires indoor treatment. Early double and single Tulips. Plant 6-8 to a pot. Select vivid colors.

TENDER VARIETIES. First planting of French-Roman Hyacinths—fibre or pebbles and water—cool, dark, indoors. Allow 7-8 weeks.

First planting of Freesias. Continue planting every three weeks through November 1. Keep outdoors until approach of frost; then indoors very cool.

Lily-of-the-Valley pips may also be planted every 3-4 weeks for succession of bloom. Plant shallow in either peat or water and pebbles. Long stems result from a week in dark. Warmth and moisture necessary.

POT UP AT END OF MONTH.

Narcissus Helios.

Narcissus Orange Cup.

Poetaz Narcissus Laurens Koster.

Poeticus Narcissus Horace.

Jonquilla Narcissus Campenelle.

Narcissus Olympia.

Place in cold storage or frame.

BLOOM TO BE EXPECTED THIS MONTH.

Colchicum in 1-3 weeks after receipt.

Autumn Crocus by end of month.

Lilies-of-the-Valley in from 21 to 23 days after planting.

Scarborough Lily (Vallota) if bought already potted will supply beautiful orange bloom by the end of month.

Keep any stock of polyanthus Narcissus, like the paper whites, in cool dry place, but do not pot up as they are not yet ripe enough.

BULBS THAT KEEP DATE

by MARIAN CUTHBERT WALKER

Gardeners are always talking about succession of bloom outdoors. It's possible indoors, too, if it's planned for. Beginning with October you may have bulbs and plants flowering every month of the winter until the first warm winds turn your attention outside again. But there's a certain amount of work connected with it, and you will have your indoor bloom only if you follow a careful schedule. I have worked it out on a month by month basis—what you should order, what you should plant, what you should bring in from outdoors, the blooms you may expect. And while all the flowers suggested are fairly familiar and simple of culture, there are enough unusual ones to give definite interest to your indoor garden.

While the bulb catalogues each year offer some new variety or other that jerks the enthusiast up with a delightful prickling of the spine, they are actually overflowing with many other kinds of bulbs, which will come into (Continued on page 88)

SEPTEMBER

POT UP EARLY IN THE MONTH.

HARDY BULBS. Muscari: azureum and armeniacum. Beautiful for table pans. Variety Heavenly Blue not suitable.

Scilla sibirica, Indigo Bluebells.

Second pan of Iris reticulata if desired.

Bulbous Iris tingitana hybrids—blue or white.

variety—suited to a cool greenhouse.

Darwin and Triumph Tulips—suitable only for greenhouse because of late maturity.

Large Dutch Hyacinths, about 3 to a pot. Perle Brilliant, Innocence, Lady Derby, General De Wet are good. Place all these in cold storage or cold-frame outside.

TENDER BULBS. Another pot of miniature Dutch Hyacinths to be grown as tender material in pebbles and water indoors. If earth-grown, place in cold-frame outside and handle as hardy.

Another planting of Freesias. Bring indoors before frost.

Another planting of French-Roman Hyacinths early in month.

Another planting of Lilies-of-the-Valley. Develop both these indoors.

Make plantings of Ornithogalums. O. arabicum is easy to grow by same method as Freesias. O. thyrsoides is a late bloomer and develops best in a cool greenhouse.

Pot up some Leucocorynes if greenhouse is available. Cool—full light.

First planting may be made now of polyanthus Narcissus. Develop these early pans in dark. Not necessary by late November when they may be grown close to the window. The yellow variety requires consistently 5 days longer than the paper white. Expected bloom will range from 6 or 7 weeks at this early season to about 14 days at last desirable planting date in March. Use only fine stock.

BLOOMS TO BE EXPECTED THIS MONTH.

Late-planted autumn Crocus still flowering.

First pan of French-Roman Hyacinths by the end of the month.

Second planting of Lilies-of-the-Valley.

OCTOBER

ORDER BALANCE OF TENDER BULB SUPPLY.

PLANT. Early in the month another pan of both French-Roman and the miniature Dutch Hyacinths. The first will be finished before the slower type is ready. Dutch may be forced by this season in full daylight and at a temperature of 65° as soon as their roots are established. Make last planting of Freesias. Another planting of Lilies-of-the-Valley will bring early December bloom just before the first lots of hardy material come into flowering.

BRING IN FROM OUTSIDE.

Early in the month bring in pans of *Iris tingitana* which have been benefited by cool nights outside. Grow very cool—45°—50° until buds are well advanced.

BLOOM TO BE EXPECTED THIS MONTH.

First planting of Dutch miniature Hyacinths by the fifteenth.
First planting of polyanthus Narcissus by the end of the month.
Second planting of French-Roman Hyacinths by the end of the month.

NOVEMBER

PLANT.

Buy additional bulbs, if desired, of giant Amaryllis. Other big bulbs that will supply March bloom are Jacobean Lilies (*Sprekelias*) and *Ismenes*. These summer bulbs can be started now in rich soil for unusual winter interest. Beautiful bulbous-rooted *Clivias* can be bought already potted. Their flame-colored flowers will soon unfold.

BRING IN FROM STORAGE OR COLD-FRAME.

Narcissus Early Perfection, after January 1.
Narcissus Helios, after January 5.
Narcissus Orange Cup, after January 10.
Poetaz Narcissus Laurens Koster, after January 10.
Campernelle Jonquilla, after January 15.
Muscari armeniacum, after January 15.
Second pan of *Crocus sieberi*, early in month.
Second pan of *Iris reticulata*, early in month.
Pan or two of large Dutch Hyacinths.
Balance of early Tulips.
Scilla sibirica.

BLOOM TO BE EXPECTED.

Golden Spur Narcissus.
3rd pan of Dutch miniature Hyacinths.
2nd pan of Freesias.
Iris tingitana—dry off quickly after blooming.
Muscari azureum—bloom continues for 3 weeks.
Crocus sieberi at end of month.
Iris reticulata at end of month.
Ornithogalum arabicum—if planted early.
Early Tulips, if planted by September.

JANUARY

PLANT.

New bulbs of giant Amaryllis *hippeastrum*. Count on bloom in 8 or 10 weeks. Special culture. Bulbs left over from last year need attention from now on for signs of new life. Early planting of Lilies-of-the-Valley for Christmas decoration.

BRING IN FROM COLD STORAGE OR FRAME.

Early in month—one pan of *Crocus sieberi*—cool, light room.
Early in month—first pan of *Iris reticulata*—cool, light room.
Early in month—second pan of Dutch miniatures—65°, light room.
By 15th—Golden Spur Narcissus—full sun—50° to 52°.
By 25th—King Alfred Narcissus—full sun—50° to 52°.
By end of month—some pans of the early Tulips. Others may be left outside longer so as to extend blooming span.
Muscari azureum—end of month.

BLOOM TO BE EXPECTED.

Freesias, first pan by the middle of month.
Second pan of French-Roman Hyacinths, middle of month.
Crocus sieberi by Christmas.
Iris reticulata by Christmas. Dry off immediately after blooming.
Second pan of Dutch miniature Hyacinths—last week.

DECEMBER

NO PLANTING NECESSARY.

If schedule has been only partly followed there will be gaps in bloom. These can be filled by additional plantings of both polyanthus Narcissus and Lilies-of-the-Valley. Ask for new Lily stock at this season as old is inclined to run to leaf. New stock requires 25-27 days for bloom.

BRING INTO HOUSE.

Balance of large Hyacinths.
Darwin Tulips.
Poeticus Narcissus Horace.
Narcissus Olympia may be held over until end of month and then will come with a rush on extra fine stems.

BLOOM TO BE EXPECTED.

Narcissus King Alfred—early in month.
Early Cup Narcissus—early in month.
First pan of large Hyacinths.
Third planting of Freesias.
Early Tulips at height.
Late-started *Ornithogalum*s.
Narcissus—Helios, Orange Cup, Laurens Koster, Campernelle—by end of month.
Giant Amaryllis.

FEBRUARY

Planting finished.

Everything has now been brought in for forcing.

BLOOM TO BE EXPECTED.

Narcissus Horace.
Narcissus Olympic, if retarded.
Last pans of large Hyacinths.
Any retarded blooms of early Tulips.
Ornithogalum thyrsoideum.
Leucocorynes.
Amaryllis.
Sprekelias.
Ismenes.
Darwin Tulips.

MARCH

America



Hartford

- 1 Suggesting early Connecticut detail, white brick and clap-boards enclose a spacious plan. Ebbets & Frid. architects.
- 2 A hip-roof variant of a type popular in Boston, with black slate roof and white brick walls. Raymond Stowell. architect.
- 3 A good example of the smaller houses now being built in its locality—white shingles, asphalt roof and separate garage.
- 4 Good proportions and fenestration for a symmetrical design in red brick with a dark slate roof. M. H. Lincoln. architect.

Builds

★ New England

The sound of hammers—the scraping of the concrete mixer—the smell of clean raw wood or the pungent odor of paint—the clanking of the steam shovel—batter boards—the pattern of half-finished framing—rapidly-mounting brick walls—in almost any large city today these signs point to the fact that America is building houses again.

If you want proof in figures you can easily find it. You may read, for instance, such facts as these: there were twice as many dwelling units built in 1935 as in any year since 1931; in the first four months of 1936 residential construction showed a 75% gain over the same period in 1935; April of this year was the best month since May, 1931. Then, narrowing your search down to New England, you will find that this general building recovery is shared by at least three states, Connecticut, Rhode Island, and Massachusetts; that these states all did better, if you still compare April, 1936, with April, 1935, than the general average; that metropolitan Hartford, Boston and Providence are the most active cities in these states.

And just what kind of house is America building? To answer this question HOUSE BEAUTIFUL went camera hunting and gathered scores of photographs of houses in New England's most active districts: of these it shows you a selected number—some of them hardly finished—which are representative of different types. On these pages are nine houses in West Hartford. Although the figures given in connection with Hartford include West and East Hartford, Weathersfield, Newington and Bloomfield, the houses selected were chosen from West Hartford because there is greatest activity there and because its houses are of notable excellence.

Boston



Providence



Hartford



★ HARTFORD

★ BOSTON

★ PROVIDENCE

America builds

Boston



5 Another variation of the typical larger Boston house with attached two-car garage forming an ell. It is distinctly Georgian in character, with a brick face, wood ends, slate roof and screened porch at rear. Raymond Stowell, architect.

6



Boston

6 Native pines and birches are kept as a setting for warm yellow brick with clapboards and blinds of a soft reddish brown.
7 Similar in plan to Number 5, but with a whitewashed brick face. An otherwise straightforward house is sadly marred by the front path set askew. Raymond Stowell, architect.



Bost

Drive along West Hartford's main streets and you will see going up on every side not single houses here and there but groups and colonies of them. And you will note a gratifying thing about these houses, a fact that strikes you at once. Whether large or small, they are almost uniformly of good design. Many of them are contract jobs, built by the owners themselves with their chosen architect. More of them are speculative houses, erected by builders or real estate developers, but—and this is the encouraging fact—designed by architects. The architect-designed house, the builders say, has a greater sale value today.

Yes, America is definitely building houses again and from all indications will continue to do so for some time. The reasons: national purchasing power is greater; people who have delayed marriage are being married; the trek is back to the city instead of to the farm; houses are short of demand; rents are rising more rapidly than building materials; mortgage money is plentiful.

Visit the local offices of the Federal Housing Administration in these New England cities and you will find more figures to fit into your picture. You will learn that applications for mortgages are 100%-200% more for the first five months of 1936 than they were for the same period in 1935. You will learn also from various sources that all banks, whether they are lending under the FHA plan or not, show a constant increase in the number of mortgages accepted, since the National Housing Act has stimulated lending for residential construction by all banks and loan associations. The FHA plan, as is generally known now, permits only an amortized mortgage, and not only the institutions coöperating with the Housing Administration, but all the best ones are offering only this type. The amortized mortgage gives the home owner a protection which the old type of mortgage never did. It is the only kind that a prospective builder should consider if he would avoid a repetition of the catastrophes that have so recently befallen thousands of home owners. Its advantages over the old type are seen conclusively when the two following outlines are compared.

The FHA Amortized Mortgage Plan: You borrow \$5,000. You pay \$37.13 each month for interest, mortgage insurance, service charge and reduction of principal, plus taxes and insurance. Each monthly payment reduces both the principal and the interest. In 20 years you have paid \$8,911.20. Of this, \$3,911.20 covers interest, mortgage insurance and service charge. After 20 years you owe nothing.

The Old-Fashioned Fixed Mortgage Plan: You borrow \$5,000. You pay \$275 in interest at 5½% each year, plus taxes and insurance. Interest payments do not reduce either the principal or the

8 A Cape Cod cottage is suggested by the general design, but the large windows are a distinct departure from the familiar pattern. The well placed apple tree gets along pleasantly with white shingles, asphalt roof and dark green blinds.



9 Here a corner lot permitted the placing of the garage so its doors are concealed from the front, with a more pleasant balance resulting. The house, white brick and clapboards, is so new it still lacks its door. M. H. Lincoln, architect.

America builds

interest. In 20 years you have paid \$5,500 in interest. After 20 years *you still owe \$5,000.*

But to return to houses—Hartford is in a fortunate position. Its large insurance companies, by retaining their employees, have been a stabilizing factor during the past five years, and it has a large number of professional people among its population who generally have not been as hard hit as other classes. Hartford, therefore, did not go so deeply into the doldrums as many other large cities and so has a shorter distance to travel to recovery. Hartford is also fortunate in having strict and well formulated building regulations, thus escaping the blight of jerry building. It has, too, at least one extremely progressive lumber company which is encouraging the building of better houses in an intelligent and aggressive way by bringing prospective house builder, architect, and lender together. It is doing, in other words, what the architects' clinics are doing in many other cities.

Houses in Hartford are largely patterned on the Colonial. Both the rectangular, pitch roof house with slight second-story overhang—a common characteristic of old Connecticut houses—and the Cape Cod cottage type are popular. The attached garage, very often for two cars even when the house is small, is almost always found. All materials are used but wood usually. (*Continued on page 94*)

Boston



Hartford

10



- 10 A popular combination in the region—red window blinds and walls of white painted brick with clapboard sheathing above.
- 11 The early Colonial house of weathered clapboards and stained trim is still built in Boston. Raymond Stowell, architect.
- 12 White clapboards in front, white shingles on ends and rear, with insulation throughout. Royal Barry Wills, architect.
- 13 A lovely setting for a white brick cottage with dove gray trim. The detail is excellent. Walter H. Pratt, architect.
- 14 White shingles with gay red blinds, a small picketed doorway and great sheltering oaks. Walter Crabtree, Jr., architect.
- 15 For this brick house a livable terrace is provided by dropping the garage below grade. Royal Barry Wills, architect.
- 16 A variation of the Colonial cottage with vestibule, bay window and inclosed side garden. Walter Crabtree, Jr., architect.
- 17 Red blinds again, at both door and windows. The equipment is all-electric, with oil burner and rock wool insulation.

Hartford



17



Boston
12



Boston
13



Hartford
14



16
Hartford



15
Boston



Provincial France suggested the design of this house. But the plan is neither French nor provincial according to the standards of living today. It is compactly arranged to waste no inch of space. Yet the rooms themselves are light and spacious, allowing for free access to the out-of-doors and for the bustling mobility which is one of the notable characteristics of the average American family. The chief interest of the first floor is the unforced partnership of living and dining rooms and their excellent relation to the service quarters. The second floor, with three cross-ventilated bedrooms, two baths, and good closet space, makes the most of a square plan. Don E. Hatch, architect, suggests an exterior of pale gray stucco, cast stone quoins, slate roof and plum colored shutters.





J. FLOYD YEWELL

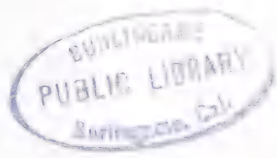
To concrete blocks belong the twin virtues of low cost and utter durability. When adapted to the uses of good contemporary design they may take on dignity and freshness as well. Like the house on the opposite page, this one, designed by Harvey Stevenson & Eastman Studds, architects, has a plan which makes every concession to family comfort and outdoor living but none at all to inefficiency. Again, light and air may pour into every room, and on the second floor a large deck serves the two main bedrooms. The owner's room has a private bath and a second is available from the hall. The outer walls are of cinder concrete block washed with a thin coat of plain cement. Balancing the garage wing is a solid wall which serves to screen the living terrace. Steel casements are used.



Brownstone 1936



EMELIE DANIELSON



What happens when a decorator decorates her own house? Has it the impersonal perfection of the rooms in museums? Or is she so busy designing other people's homes that her own falls into the class of the shoemaker's children who went without shoes? The answer is neither one. When a good decorator does her own house, she puts into it not only her taste and talent but her convictions and preferences as well. The result is a house that combines beauty with spirit, a house like this New York brownstone of Mrs. John L. Dodd's, head of the firm of Mrs. Dodd, Inc.

The dining room, opposite, for instance, was planned entirely around one of Mrs. Dodd's favorite possessions: a set of blue and white Coalport china. The ceiling is chalk white, the walls and carpet deep blue, the curtains crisp white taffeta and the seats of the Chippendale chairs blue and white.

In her bedroom, above, Mrs. Dodd took her colors from an old French portrait opposite the bed. The robin's-egg blue of the picture is repeated in ceiling, bedspread, canopy and draperies. The walls and rug are white.

English chintz curtains, warm gray with white lilies and green leaves, set the keynote for the drawing room, below. The walls are gray, the upholstery is green and white, the rugs white.



A flower garden without shrubs is quite unthinkable, yet few people give as much consideration to the selection and arrangement of their shrubs as they know they must devote to the grouping of their perennial and annual flowers. Some Golden-Bells and spring-flowering *Spiræas*, some Lilacs and Mockoranges frequently are the only flowering shrubs which are planted, with the consequence that during at least three months of the year the color display rests entirely with the herbaceous plants. This is by no means necessary, and much joy and many a thrill is lost to the garden owner who neglects to take the selection of shrubs seriously.

For the convenience of those who wish to enrich their gardens through the addition of some beautiful flowering shrubs, a table is given here which lists by the months a selection of the most desirable varieties. With each is supplied the name, the height, the flower color, the degree of hardiness, and the extent of the flowering period as a help in effective grouping. The hardiness is expressed in zones, corresponding to those suggested by Rehder in his manual of cultivated trees and shrubs. Zone IV is Maine and southern Canada; V is Massachusetts; VI is southern New York and New Jersey; VII is Virginia, and Zone VIII is Carolina. The zones run fairly parallel across the continent but turn sharply north on the west slope of the Rocky Mountains. Some of the varieties listed for Zone VII are safely hardy in protected places on Long Island.

When using this list, one must realize that it is not altogether complete. The selection includes only varieties which are available in the American trade. Unfortunately, some of the most desirable kinds are as yet unobtainable from American nurseries.

In certain hybrid groups, such as *Rhododendrons*, Lilacs and Roses, only the color range is given. To mention the various sorts by name would swell the list to an impractical length.

by HENRY TEUSCHER

Shrubs for succession



march

Benzoin æstivale (Spicebush), height 12 ft., flowers yellow, Zone IV.
Cornus mas (Cornelian Cherry), height 15 ft., flowers yellow, Zone V.
Daphne mezereum, height 3 ft., flowers lilac-purple, Zone IV.
Erica carnea (Spring Heath), height 1 ft., flowers red, purple or white, Zone V.
Hamamelis mollis (Witch-Hazel), height 10-20 ft., flowers yellow, Zone V.
Hamamelis vernalis, height 6-8 ft., flowers reddish or yellow, Zone V.
Jasminum nudiflorum, height 3-10 ft., flowers yellow, Zone VI.
Lonicera fragrantissima, height 6-8 ft., flowers white or pinkish, Zone VI.
Lonicera standishii, height 6 ft., flowers white, Zone V.
Loropetalum chinense, height 6 ft., flowers white, Zone VII.

Chaenomeles superba (Japanese Quince), height 3-4 ft., flowers red, white or pink, Zone V.

Clematis alpina, climber to 6 ft., flowers violet-blue or white, Zone V.
Corylopsis pauciflora, height 6 ft., flowers yellow, Zone V.
Cytisus ardoinii (Broom), height 1 ft., flowers golden yellow, Zone VI-VII.
Forsythia intermedia var. *spectabilis*, height 8 ft., flowers yellow, Zone V.
Magnolia stellata, height 6-8 ft., flowers white or flushed pink, Zone V.
Pieris floribunda (Fetterbush), height 5-6 ft., flowers white, Zone V.
Pieris japonica, height 8-9 ft., flowers white, Zone VI-VII.
Prunus tomentosa, height 6-8 ft., flowers white, Zone IV.
Prunus mume (Japanese Apricot), height 15 ft., flowers pink or white, Zone VI.
Rhododendron dahuricum var. *mucronulatum*, height 6 ft., flowers rosy-purple, Zone VI.
Rhododendron kosterianum, height 5 ft., flowers white, yellow, orange or red, Zone V.
Rhododendron nudiflorum, height 6 ft., flowers light pink, Zone V.
Rhododendron obtusum var. *amoenum*, height 3 ft., flowers rich magenta, double, Zone V-VI.
Rhododendron obtusum var. *arnoldianum*, height 5 ft., flowers rosy-mauve, Zone V.
Rhododendron obtusum var. *kaempferi*, height 6-8 ft., flowers orange-red, Zone V.
Rhododendron racemosum, height 5-6 ft., flowers pink, Zone VI-VII.
Rhododendron vaseyi, height 10 ft., flowers bright rose, Zone V.
Spiræa prunifolia var. *plena*, height 6-8 ft., flowers white double, Zone VI.
Syringa hyacinthiflora (Lamartine, Mirabeau, etc.), 8-10 ft., lilac, Zone V.
Syringa pubescens, height 6 ft., flowers pale lilac, Zone V.
Tamarix parviflora, height 10 ft., flowers light pink, Zone V.
Thea japonica (Camellia), height 15 ft. and more, flowers white, pink or red, Zone VIII.

Viburnum carlesii, height 3-5 ft., flowers white, pink in bud, fragrant, Zone V.
Viburnum fragrans, height 8 ft., flowers white, pink in bud, fragrant, Zone V.
Vinca minor (Periwinkle), trailing, flowers blue, white or mauve, Zone V.
Xanthoceras sorbifolia, height 10-15 ft. and more, flowers white, Zone V.

MARCH
APRIL
MAY

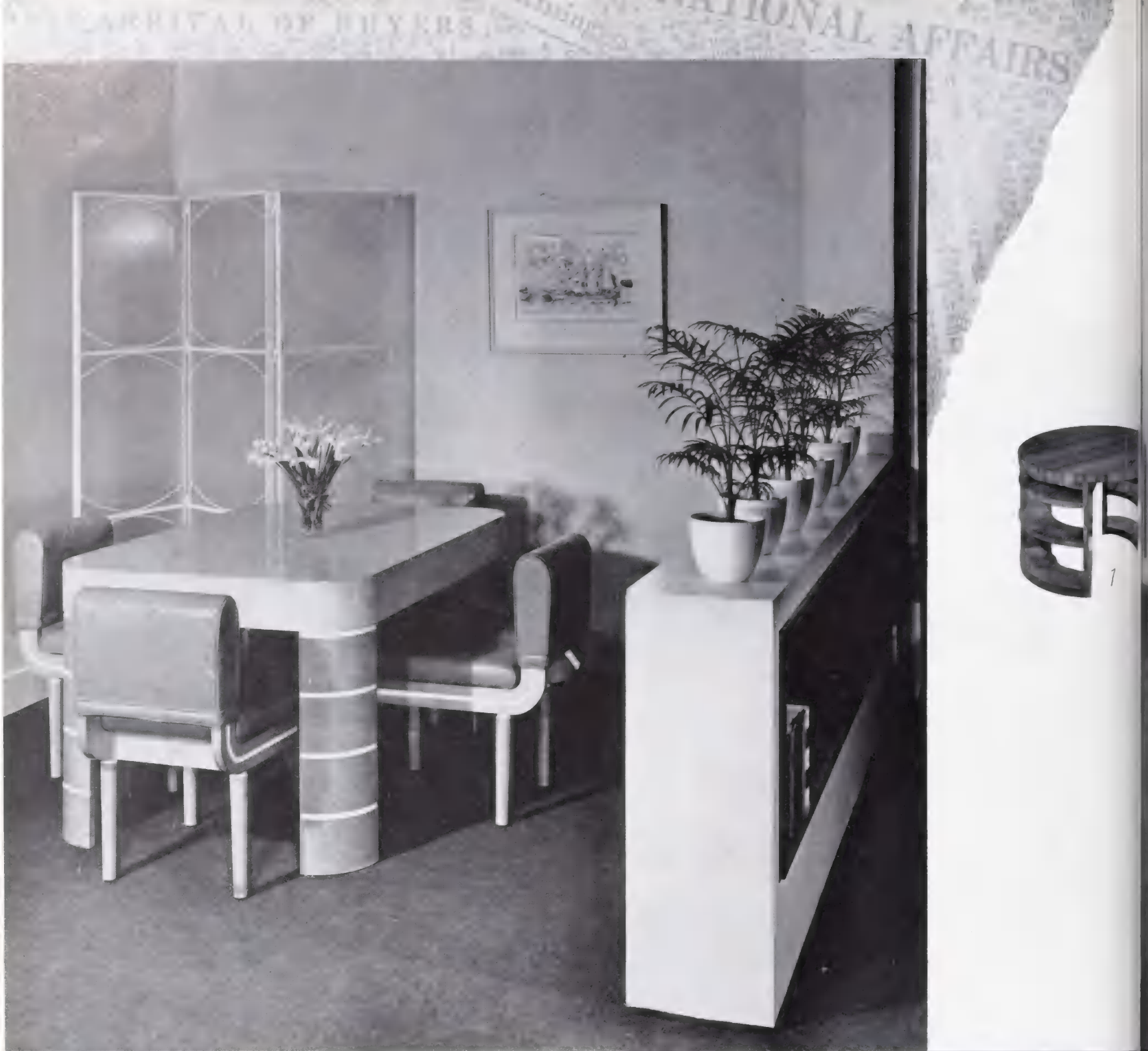


may

MAY
JUNE
JULY
AUGUST

of bloom

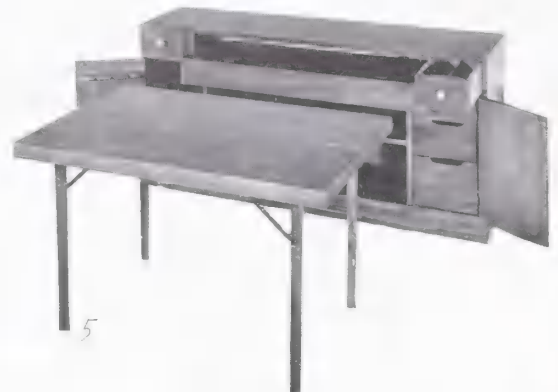
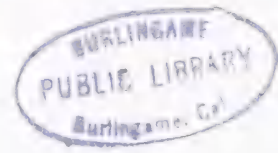
- Aethionema grandiflorum, height 1 1/2 ft., flowers rose-pink, Zone V or VI.
Amelanchier laevis (Juneberry), height 15 ft. or more, flowers white, Zone IV.
Berberis verruculosa, evergreen, height 3 ft., flowers golden yellow, Zone VI.
Bignonia capreolata (Cross-Vine), climbs to 50 ft., flowers orange or red, Zone VI.
Cercis canadensis (Redbud), height 20 ft. and more, flowers pale pink, Zone V.
Cercis chinensis, height 6-15 ft., flowers deep pink, Zone V-VI.
Clematis patens, climber to 10 ft. and more, flowers blue, white or pink, Zone VI.
Clematis montana, climber to 20 ft., flowers blue, lilac, pink or white, Zone VI.
Cornus florida (Flowering Dogwood), height 25 ft., flowers white or red, Zone V.
Cotoneaster hupehensis, height 5 ft., flowers white, Zone V.
Crataegus oxyacantha vars. (English Hawthorn), 12 ft., flowers double, white, pink, red, Zone IV.
Cytisus beanii (ardoinii x purgans), height 2 ft., flowers golden yellow, Zone VI.
Cytisus praecox, height 3 ft., flowers pale yellow, Zone VI.
Cytisus scoparius var. andreanus, height 6 ft., flowers yellow with crimson, Zone VI.
Daphne cneorum, height 1 ft., flowers bright rosy pink, Zone V.
Enkianthus campanulatus (Lady's Necklace), 10-15 ft., flowers yellow with red, Zone V.
Enkianthus perulatus (E. japonicus), height 4-6 ft., flowers white, Zone V.
Exochorda giraldii var. wilsonii, height 8-12 ft., flowers white, Zone V.
Fothergilla major, height 6 ft., flowers white, fragrant, Zone V.
Halesia carolina (Silver Bells), height 20 ft. and more, flowers white, Zone V.
Helianthemum nummularium (Sun Rose), height 1 ft., flowers yellow or red, Zone VI.
Iberis sempervirens (Candytuft), height 1 ft., flowers white, Zone V.
Kalmia latifolia (Mountain Laurel), height 10-20 ft., flowers pink or white, Zone V.
Kerria japonica var. pleniflora, height 3-5 ft., flowers yellow, double, Zone V-VI.
Kolkwitzia amabilis (Beautybush), height 6-8 ft., flowers pink, Zone V.
Laburnum anagyroides (Golden-Chain), height 15 ft. or more, flowers yellow, Zone VI.
Lonicera Korolkowii, height 8-10 ft., flowers rose, Zone V.
Lonicera morrowii, height 5-6 ft., flowers white changing to yellow, Zone V.
Lonicera tatarica (Tatarian Honeysuckle), height 8-9 ft., flowers white or pink, Zone IV.
Magnolia liliflora, height 9 ft., flowers white inside, purple outside, Zone VI.
Magnolia soulangeana, height 12 ft., flowers purple, rose or white, Zone V.
Mahonia bealii, evergreen, height 6 ft. or more, flowers yellow, Zone VI.
Malus arnoldiana, height 15 ft., flowers white with red stalks, Zone V.
Malus atrosanguinea, height 10 ft. or more, flowers rose-purple, Zone V.
Malus floribunda, height 20 ft., flowers pink fading to white, Zone V.
Malus halliana var. parkmannii, height 12 ft., flowers rose, semi-double, Zone V.
Malus ioensis var. plena (Bechtel's Crab), height 20 ft., flowers pink double, Zone V.
Malus purpurea var. aldenhamensis, height 20 ft., flowers red semi-double, Zone V.
Paeonia suffruticosa, height 5 ft., flowers white, pink or purple, Zone V.
Prunus glandulosa (Flowering Almond), height 4-5 ft., var. albo-plena, flowers double white; var. sinensis, flowers double pink, Zone VI.
Prunus japonica, height 4-5 ft., flowers pale pink, Zone V.
Prunus triloba, height 8-10 ft., flowers double pink, Zone V.
Rhododendron gandavense (Ghent Azalea), 8-10 ft., flowers orange, pink, scarlet, etc., many varieties, Zone V-VI.
Rhododendron mucronatum (R. ledifolium), height 6 ft., flowers white, Zone VI.
Rhododendron roseum, height 9 ft., flowers bright pink, Zone IV.
Rhododendron schlippenbachii, height 8-10 ft., flowers rosy pink, Zone V.
Rhododendron yedoense (Azalea yodogawa), height 2-3 ft., flowers double rosy lilac, Zone V.
Rhododendron carolinianum, height 5-6 ft., flowers rosy-purple, Zone V.
Rhododendron catawbiense hybrids, many varieties, height 8-15 ft., flowers white, pink, lilac, red, Zone V-VI.
Ribes odoratum (Buffalo Currant), height 5-6 ft., flowers yellow, Zone V.
Ribes sanguineum, height 6-10 ft., flowers red or pink, Zone VII.
Robinia hispida, height 5-6 ft., flowers rose, Zone V.
Robinia kelseyi, height 8-9 ft., flowers rose, Zone V.
Rosa ecae, height 5 ft., flowers yellowish white, Zone V.
Rosa hugonis, height 6 ft., flowers light yellow, Zone V.
Rosa spinosissima var. altaica, height 5 ft., flowers creamy white, Zone V.
Rubus deliciosus, height 6-8 ft., flowers white, Zone VI.
Spartium junceum (Spanish Broom), height 5-10 ft., flowers yellow, Zone VII.
Spiraea arguta, height 3-5 ft., flowers white, produced freely, Zone V.
Spiraea vanhouttei, height 6 ft., flowers white, Zone IV.
Staphylea colchica var. colombieri, height 10 ft., flowers white, Zone VI.
Syringa chinensis, height 12 ft., flowers lilac, rose or white, Zone V.
Syringa villosa, height 12 ft., flowers rosy-lilac, Zone V.
Syringa vulgaris (Lilac), 15-20 ft., flowers white, pink, lilac or bluish, Zone V.
Tamarix juniperina, height 10 ft., flowers bright pink, Zone V.
Viburnum macrocephalum var. sterile, 10 ft., flowers white in large heads, Zone VII.
Viburnum opulus var. sterile (Snowball), 10 ft., flowers white, Zone IV.
Viburnum tomentosum var. sterile, height 8 ft., flowers white, Zone V.
Weigela hybrids (Diervilla hybrida), 8 ft., flowers white, pink or red, Zone V-VI.
Wistaria floribunda var. macrobotrys (W. multijuga), climber to 20 ft. and more, flowers violet-blue, Zone V.
Xolisma mariana (Andromeda M., Staggerbush), 5 ft., flowers white or pink, Zone V.
Zenobia pulverulenta, height 4-6 ft., flowers white, Zone V.



when she comes
HOME
from the office



EMELIE DANIELSON



- Other pieces from Macy, for small apartments:
1. Far left, a table that can be used as a desk.
 2. A deep and comfortable rust-and-beige chair.
 3. The rust-and-beige sofa makes a double bed.
 4. Four tiny tables tuck inside a fifth.
 5. The folding dining table fits into a complete sideboard, with space for linen, glass, china.
 6. An amazingly inexpensive upholstered chair.



She wants an atmosphere as remote as possible from tycoons and typewriters. She wants a background that is smart and expressive of herself, to relax and entertain in. And she doesn't want it to be expensive. Solutions, designed by Macy, for women with careers: On the opposite page, two views of a one-room apartment. The walls are lemon yellow, the carpet deep brown and the curtains are striped in yellow, green, black and white.

The dining part of the room, left above, has a bleached maple table, and chairs covered in green leather. The division between living and dining room is made by a white-lacquered bookshelf, with walnut sliding doors for extra storage space.

The living room end, left below, has a white lacquered table and chairs covered in beige leather. The sofa and deep chair are upholstered in rough white cotton. The lamps are gold. The bed, lower right, is covered with the same fabric as the curtains. The white and beige lacquered chest is in four units. Above, a living room whose chairs may be pushed together to make a love-seat or a sofa. The table is in four pie-shaped units.



EMELIE DANIELSON

Silver in these photographs is International Silver Company's Courtship pattern. Glasses are Fostoria's Meadow Rose. Opposite page, Spode plate, Plummer. Lace runner, Altman. Right, antique Worcester soup tureen and plates, Plummer. Center, Wedgwood plate, Plummer. Rayon cloth, Mosse. Fostoria's candelabrum. The Flame, is by George Sakier. Below, embroidered organdie doilies, Léron. Dessert plates, Plummer. Flower-topped porcelain candy box, Pitt Petri.

A Course sterling in

No matter how perfectly she has been brought up, there comes a moment in the housekeeping life of a bride when she cannot remember the basic facts about knives and forks. This crisis generally occurs about fifteen minutes before her first dinner party.

"How do I serve the dessert, Ma'am?" inquires her new and very inexperienced maid, whose voice implies quite clearly that to serve it at all is just so much nonsense. Far better to slap the dishes down on the table and stamp out.

The bride thinks wildly. Are the dessert forks and spoons supposed to be on the table? Or on the dessert plate? And if so, how are they arranged? She looks desperately at her charming table, the yellow freesias, the crystal candelabra, her trousseau damask, her cool shining silver—

Her sterling silver is her greatest pride. It was her father's wedding present, she chose it herself. She will look at it with pride for years. And she cannot for the life of her remember where it belongs on the table!

This, then, is the moment when she needs a brief course in silver.

The rules of table setting vary only slightly in various parts of the United States. But in the last few years, a gradual change has come about in silver trousseaux all over the country. Twenty-five or thirty years ago brides needed only forks, knives and spoons in two sizes, butter knives, and perhaps oyster forks. The bride of today, however, loves silver in abundance and for a variety of purposes. She likes ice-cream forks, cream soup spoons, bouillon spoons, orange spoons, fish knives and forks and salad forks. The smart modern young housekeeper appreciates sterling silver and says, wisely: "The more of it, the better!"

Naturally, however, it (Continued on page 72)



SEPTEMBER SCRAP-BOOK

CURRENT WORK. Deep digging of garden areas now gives that porosity which enables the ground to soak up moisture. Undisturbed soil is hard; the time to freshen it is before the first frosts sear the garden. Be sure early perennials are well marked—Bleeding Heart, *Doronicums*, Lilies, *Mertensias*, etc. Scatter lime, wood ashes and bone meal thickly over the beds, then dig with a spading fork down at least twelve inches and as close to the perennials as possible. A little pruning at this time of year will not hurt the roots. It is not necessary to break up the soil finely, as frost will pulverize any large lumps that are left. Such perennials as need dividing should be lifted entirely in order to freshen the earth below. Almost all herbaceous plants except those whose roots go deeply are better for lifting every few years. In resetting put well rotted manure or bone meal at the bottom of the hole. When in place and half covered with soil, give several gallons of water, allowing the plant to settle before adding the final layer of dry earth.

PHLOX. While the need of planting Iris in midsummer and Peonies in the fall is noted, few gardeners realize that September planting of Phlox will produce clumps next season established and ready to produce good flower heads. Success with this plant depends largely upon enriching the soil thoroughly with some kind of decayed organic matter such as old manure, or manure compounds available in the dried form; preparing it deeply enough to give the roots a free run; placing the plant in a location of full sun. If there are any encroaching gross feeders among the near plant neighbors, an extra ration of stimulating fertilizer such as Vigoro or Loma should be given next spring. Set the clumps three feet apart, in a hole large enough to take care of the roots without cramping, spreading them out well. Deep planting is unnecessary, a covering of an inch over the crowns all that is needed. Firm the soil well. For the first winter use a mulch and give the roots plenty of water.

PLANT TERMS. There are certain terms being used in magazines and catalogues which are confusing in that there is only a technical difference in their meanings. Such are bulbel and bulblet; cormel and cormlet. The following definitions of some most often heard may help in understanding.

Bulbel: a small bulb arising from the mother bulb, as with Tulips.
Bulblet: a bulb borne above ground, as in the axils of leaves. Ex.: the Tiger Lily.
Corm: a solid bulblike part of a plant, usually underground, often called a bulb. Ex.: *Gladiolus* and *Crocus*.
Cormel: a corm arising from a mother corm. Common with *Gladiolus*.
Cormlet: a corm borne in a leaf axil or among flowers.
Hybrid: a plant resulting from crossing two unlike parents.
Node: point on stem at which leaf is borne.
Rhizome: a thickened underground stem or root stalk. Ex.: the bearded Iris.
Stooling: the growth of new shoots at the base of a plant.
Tuber: a short thickened portion of an underground stem, such as potato or artichoke. This term is often wrongly used in connection with Dahlias, which have roots.

PROTECTION AGAINST RODENTS. Squirrels may be rendered harmless by supplying food for them during the frozen months. Straw or cornstalk protection for the border should not be put in place until the ground is frozen, by which time the mice will be established in permanent quarters. Where bulbs are badly eaten plant them in wire mesh cages, 18 inches square. Fold the netting in at the corners and fasten it securely, leaving a central opening at the top protected by the flaps or corners of the wire. Small bulbs grow right through the mesh and large ones through the central opening. Sink strips of square mesh wire 18 inches wide around Tulip plantings. Fertilize bulb plantings with dried blood, as rodents dislike that substance. Incorporate naphthalene flakes with the soil; they are as good for pests outdoors as for moths in the house. An efficient bait for a tree or bush where girthing is feared is to cut up sweet potatoes into grape-sized pieces, mix one-eighth of an ounce of powdered strychnine with the same amount of baking soda, sift this on the potatoes and place the bait in the heaped or packed soil around the base of the specimen.



by MARGARET GOLDSMITH

FALL PLANTING

In principle I am all for spring planting except, of course, for certain things that should only be moved in the fall. In April if you are ordering plants or shrubs from a distance they will not arrive half dead from a heat wave as they are likely to do in September. Moreover, by the middle of April here in Connecticut the ground is settled enough to plant. It is no longer a soggy mass from spring thawing. And as a week-end gardener I can expect that nature will provide enough rain between my comings and goings to help the roots to get a start before a drought comes along. I cannot be here myself to water things planted in May or September when we may have a prolonged dry, hot spell. So I vote on the whole for spring planting in the region of Connecticut.

There is another reason, a psychological reason, why I favor spring planting. The human urge is stronger to dig in the dirt when the sap rises and the long bleakness of winter is just over. In the fall after months of garden routine, one lacks the initiative of spring fever. You cannot ignore these natural instincts just to satisfy the nurserymen who beg the public to lessen their spring rush by ordering in the fall! I talked with one of the heads of a large Long Island nursery about this and he said that,

hardened as he was to the appeal of spring, he always fell under the spell himself at the flower shows and did not blame the average person in the least for preferring to plant most of his garden in the spring.

Now for the dénouement. Having stated my principle and my belief and having assumed this settles the matter, I began to look back over my old garden notebook and bills and find to my astonishment that speaking of woman's inconsistency, I am *it*, for I have planted almost as much in the fall as in the spring! Here are the jottings with a parenthetical report as to what survives.

Sept. 1, 1929. Set out 50 Iris, Siberian and German, and 5 Mrs. Perry Oriental Poppies in boiling sun. (A few of the German Iris rotted and none of them did well until I reset them three years ago with a load of sand added to the soil to allow better drainage. Three of the five Poppies did not survive the hot spell after this planting as I was not here to water them. The two that became established are now huge plants.)

Sept. 2, 1931. To please Rumana, I ordered ten Lupines, Downers hybrids, mostly blue, a few pink. (Four planted in full or half sun have flourished, although the blues make much larger clumps than the pinks. Two had dried out so in shipping in the heat that they never revived. Two in the deep shade of a Maple are scraggly. Two were winterkilled in 1935.)

Sept. 4, 1928. Thighs lame from digging up quack grass. Got 4 Syringas and 1 Moss Rose into the ground. (Syringas alive, but the windswept one on the northwest corner of the house is not very large. Moss Rose died.)

Sept. 5, 1929. Ordered ten Festiva Maxima white Peonies for a hedge along garden. Like white ones best. Bedded Lily-of-the-Valley pips under the old Lilacs. (Peonies thrived, were moved fall of 1931 to dooryard garden. Soil too dry and impoverished under the century-old Lilacs for Lily-of-the-Valley. It does better since I moved it next to stone wall below Climbing Roses.)

Sept. 10, 1930. Four white Lilacs, little ones from Aunt Dee's, set out a few days ago in rain have begun to freshen up. Road mender ate his lunch, I discovered, on top of one near the gate, but it seems all right. (All four have since been moved twice as planting plans have changed. Two bloomed last year and this, although just the old-fashioned kind that I did not expect to bloom until they are huge.)

Sept. 11, 1929. Explored edge of lime quarry, tucked in Hollyhock seeds here and there. Hope they come up. (They did *not*, but seedlings self-sown in regular beds next the house always appear at this time.)

Sept. 12, 1929. Finished planting German Iris Princess Beatrice sent me by Mrs. Sackett. (And lovely they are near a white Pine and the brook.)

Sept. 15, 1928. Ordered \$22 worth of hardy plants—a start toward developing the banks along the brook—moon rises silhouetting the cottage line for line against the white limestone peak across the quarry—heard the whip-poor-will as usual at nine o'clock. (The Mallows, Hemerocallis hybrids, swamp Rose and water Iris have flourished.)

Sept. 16, 1929. Same moon as (Continued on page 34)

Each month this section answers questions of home owners who write to our Readers' Service Department



by ETHEL B. POWER

● **QUESTION:** *Would you advise removing stain and varnish from pine woodwork with sandpaper or varnish remover? How can it then be finished in a light tone without resorting to painting?* **ANSWER:** Removing your present finish with varnish remover is probably the quicker and easier way. If the pine was originally stained before the varnish was applied, nothing, I fear, will bring the wood back to its natural color. Consequently, what your new finish should be will depend in large measure upon the state of the wood after the present finish has been removed. If, in spite of your best efforts, some stain and finish remain in the pores of the wood it will be difficult to re-stain and obtain an even color. In the master's portion of the house you might try waxing with color pigment put directly into the wax. In the service portion where woodwork should be washable, try a paint stain. That is, apply a coat of paint (any color) and while still wet wipe much of it off again. Then finish with one or two coats of colorless spar varnish. Rub the shine off the final coat with a rag dipped in linseed oil and powdered pumice.

● **QUESTION:** *The pine floors of our house which was once a hospital have been oiled. We plan to have them sanded and a dark walnut stain and wax finish have been advised. As the wood trim is to be natural wood color I wonder if the floor should not be kept light to correspond. What do you think?* **ANSWER:** If the floors have been properly oiled the oil finish should be satisfactory and I should not change it simply to lighten the color. Even with light woodwork I think dark floors preferable to light ones in most instances. A well

built-up oil finish is the easiest and least expensive to keep up and is certainly not one to be discarded lightly.

● **QUESTION:** *We wish a chocolate-brown cement floor for the basement game room of our new house. What is the best method of obtaining this particular shade?* **ANSWER:** Lay a concrete slab 3" thick over a cinder fill at least 6" deep. To guarantee it against cracks it should be reinforced with metal rods. On top of the 3" slab goes an integral granolithic finish about 1" thick, making a total floor thickness of 4". When there is danger from water pressure the slab may be thicker. One of the best methods of obtaining a colored floor is by adding coloring to the integral finish and waxing after the floor is dry. Or a floor hardener with integral coloring (color already in the material) may be used. Brown is not a common color. Several companies manufacture one although I do not know that it will answer your idea of "chocolate brown." If a very special and exact shade is required you may find it obtainable only by painting. A specially prepared floor paint used on a perfectly and permanently dry concrete gives a very satisfactory floor.

● **QUESTION:** *How can we clean and freshen old hand-made brick to be used on a terrace so that it will match the old chimneys?* **ANSWER:** If your bricks are covered with mortar from previous use knock off all protruding mortar with a chisel, being careful not to injure the bricks. Then wire-brush them. If used in a terrace floor I should do nothing more, as the white bloom on bricks of this kind is very pleasant. It will wear off naturally in time under traffic and weather. If it is essential that they match other brick try washing them with diluted muriatic acid. This is very strong and will burn clothing and hands and eat through all but glass or wood containers. Consequently it must be handled with care. It should be thoroughly washed from the bricks before they are used. Normally, this washing with acid occurs after the bricks are laid and the washing should be done with a forced stream of running water as from a garden hose—an impractical procedure with your terrace, however, unless the bricks are laid up with mortar joints.

● **QUESTION:** *The joint between floor and side wall in my concrete lily pool is sealed with tar but the pool leaks badly in places which are hard to find. Is there any material which will seal the joints more effectively?* **ANSWER:** Most standard materials used for caulking joints in masonry have a base of asphalt rather than tar. Clear asphalt is sometimes used, but I believe some of the processed materials containing oils which increase the resistance to weather are preferable. Are you sure, however, that the water runs out only through the joints? It is difficult to make water-tight concrete and it is quite possible that the water leaks out through the concrete itself quite as much as through the joints. You may find a coat of water-proofed concrete on the inside of the pool necessary to prevent this.

● **QUESTION:** *Gray paint applied to our basement concrete floor to prevent dusting was unsuccessful, and we repainted with brown floor paint. A long spell of warm rainy weather resulted in heavy condensation which caused the paint and (Continued on page 76)*

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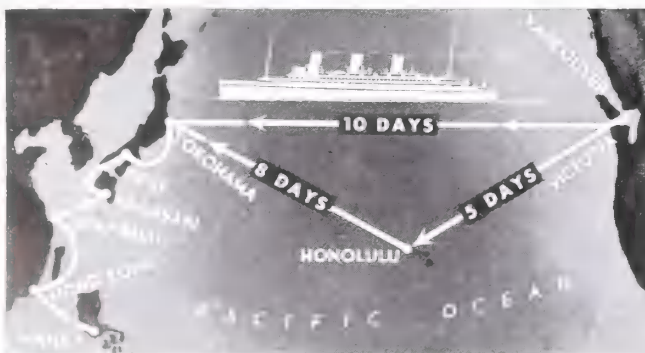
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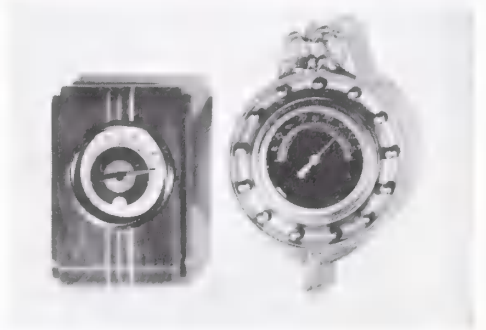
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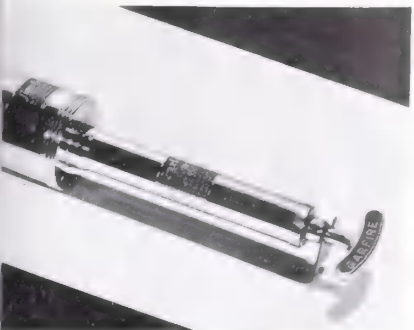
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283. ORREFORS is a name to conjure with in the realm of glass. Those who know this glass already don't need to be told about its unique beauty. Those who don't should write for this small booklet which illustrates some of the Orrefors pieces. A. J. VAN DUCTEREN & SONS, INC., HB-9-36, 155 WEST 57TH ST., NEW YORK CITY.



A Copper-Seal keeps this house



Warmer IN WINTER
Cooler IN SUMMER



Architect Harold A. Boster of Mariemont, Ohio, who designed this house and recommends the use of copper in home construction.

3925 Plainville Rd.
Mariemont, Ohio
April 25, 1936

Mr. Wm. C. Knoeppel
American Brass Co.
Chamber of Commerce Bldg.
Cincinnati, Ohio

Dear Mr. Knoeppel:

In the construction of this frame house, copper sheets, weighing one ounce per square foot, were used, as a wind-break, between the sheathing and siding, and between the roof sheathing and shingles, also under the attic floor.

During the zero winter weather of 1935, the house was very easily heated with a hot water system designed for an insulated house of this size. Also, during the past summer when temperatures continually hovered around 100 degrees, or higher for more than a week, the occupants stated that the interior of the house was quite cool and comfortable.

I can freely recommend copper used in this manner as a very economical means of preventing heat losses.

Very truly yours,

Harold A. Boster
Harold A. Boster - Architect

Weather-proofing with Anaconda "Electro-Sheet"

Copper will provide any house with better protection against extremes of weather

BUILDING a new home? Then you will be interested in this new way making it more livable, winter and summer...of guarding against the discomfort brought by extremes of heat and cold.

This way is by sealing the house with Anaconda "Electro-Sheet" Copper...the most reliable, low-cost weather-proofing material that has brought greater year-round comfort to the Ohio house shown on this page.

COPPER, THIN AS PAPER

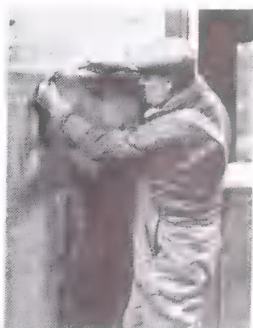
Anaconda "Electro-Sheet" copper is pure copper, made paper-thin...and applied in the same manner as building paper or felt. For weather-proofing, it comes in long rolls, 30 inches wide, weighing one or two ounces per square foot. But it is strong, rustless, and has all of copper's traditional

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"Electro-Sheet" may be applied in walls and under attic floors to minimize heat losses and infiltration of cold air.

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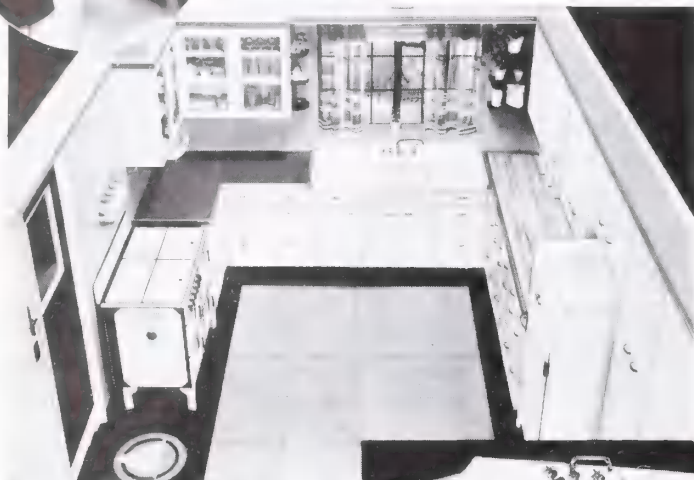
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NAME

ADDRESS

CITY

STATE

SHRUBS FOR SUCCESSION OF BLOOM

CONTINUED FROM PAGE 57

JUNE

- Abelia grandiflora, half-evergreen, 4-6 ft., flowers white flushed pink, Zone VI.
Bruckenthalia spiculifolia (Spike Heath), height 1 ft., flowers pink, Zone V.
Buddleia alternifolia, 6-10 ft., flowers lilac-purple, Zone VI.
Carpenteria californica, evergreen, 6-7 ft., flowers white, large, Zone VIII.
Ceanothus americanus (New Jersey Tea), 3 ft., flowers white, Zone V.
Chionanthus virginica (Fringe Tree), 20 ft. or more, flowers white, Zone V.
Cistus villosus (Rock Rose), height 2-3 ft., flowers purple to rose, Zone VI-VII.
Clematis viticella, climber to 10 ft. and more, flowers white, red or violet, Zone V.
Clematis tangutica, climber to 9 ft., flowers bright yellow, Zone V.
Cornus kousa (Japanese Flowering Dogwood), 15 ft. or more, flowers white, Zone V.
Cotoneaster rosea, height 5 ft., flowers pink, Zone VI.
Cytisus albus (Broom), height 1 ft., flowers yellowish-white, Zone V.
Daboecia cantabrica (Irish Heath), height 1-2 ft., flowers pink or white, Zone VI-VII.
Deutzia discolor var. major, height 3-5 ft., flowers white flushed pink, Zone V.
Deutzia scabra var. plena (Pride of Rochester), 6 ft., flowers white with pink, Zone V.
Deutzia rosea, height 3 ft., flowers white or pinkish, Zone VI.
Deutzia magnifica, height 6 ft., flowers double white, Zone VI.
Erica cinerea (Twisted Heath), 2 ft., flowers purple, white, pink or red, Zone VI.
Hydrangea arborescens var. grandiflora, 6 ft., flowers white in round heads, Zone V.
Hydrangea macrophylla (Hortensia), height 3-10 ft., flowers blue or pink, Zone VII.
Indigofera kirilowii, height 2-3 ft., flowers rosy-pink, Zone V.
Kalmia angustifolia var. pumila, height 1 ft., flowers purple-pink, Zone IV.
Lonicera maackii var. erubescens, height 12 ft. or more, flowers pink, Zone IV.
Lonicera sempervirens (Trumpet Honeysuckle), climber to 20 ft., flowers orange-yellow to scarlet, Zone VI.
Lonicera tellmanniana, climber to 15 ft., flowers orange-red, Zone V-VI.
Magnolia virginiana (Sweet Bay), height 25 ft. or more, flowers white, Zone V.
Magnolia watsoni, height 15-20 ft., flowers white and pink, fragrant, Zone VI.
Philadelphus cymosus Atlas, 8 ft., flowers white, single, Zone V.
Philadelphus insignis, height 8 ft., flowers white, single, large panicles, Zone V.
Philadelphus polyanthus Favorite, 6 ft., flowers white, single, cup-shaped, Zone V.
Philadelphus purpureo-maculatus Belle Etoile, height 5 ft., flowers white with purple center, Zone VI.
Philadelphus virginialis Virginal, 6 ft., flowers white, semi-double, Zone V.
Potentilla fruticosa var. parvifolia, height 2-3 ft., flowers yellow, Zone IV.
Potentilla fruticosa var. veitchii, height 5 ft., flowers white, Zone V.
Rhododendron (Azalea) arborescens, height 9 ft., flowers white or pinkish, Zone V.
Rhododendron (Azalea) viscosum, height 6-9 ft., flowers white, suffused pink, Zone IV.
Rhododendron maximum, 10-20 ft. or more, flowers rose, deep pink or white, Zone IV.
Rhododendron minus, height 5-8 ft., flowers rosy-pink, Zone V.
Rosa foetida var. persiana (Persian Yellow), 6-8 ft., flowers yellow double, Zone V.
Rose hybrid perpetuals, height 5 ft., many varieties, many colors, Zone V-VI.
Rose hybrid teas, 3-5 ft., many varieties, many colors, Zone VI-VII.
Rosa moyesii, height 6-9 ft., flowers deep red, Zone VI.
Rosa multiflora, height 5 ft. or climber to 15 ft., flowers white, many hybrids, many colors, Zone V.
Rosa odorata (Tea Rose), evergreen, climber to 15 ft., many colors, Zone VII-VIII.
Rosa rugosa, 5-6 ft., flowers white, pink, purple or red, Zone IV.
Rosa wichuraiana, half-evergreen, trailing or climber to 12 ft., flowers white, many hybrids, many colors, Zone VI.
Rubus odoratus (Thimbleberry), 6-8 ft., flowers purple, Zone IV.
Sorbaria sorbifolia, height 5 ft., flowers white, Zone IV.
Spiraea bumalda, height 2½ ft., flowers purplish-pink, crimson or white, Zone V.
Spiraea nipponica, height 6-7 ft., flowers white, Zone V.



raea trichocarpa, height 6 ft., flowers white, Zone V.
raea veitchii, height 8-10 ft., flowers white, Zone V.
rax japonica, height 15 ft. or more, flowers white, Zone V-VI.
nplocos paniculata (Sapphire-berry), height 20 ft. or more, flowers white, Zone V.
inga henryi, height 10 ft., flowers pale violet-purple, Zone V.
inga japonica, height 20 ft. or more, flowers white, Zone V.
inga reflexa, height 12 ft., flowers pink, carmine in bud, Zone V.
narix gallica, height 15-20 ft., flowers pink, Zone VI.
staria macrostachya, climber to 20 ft., flowers lilac-purple, Zone VI.

JULY

sculus parviflora, height 5-10 ft., flowers white, Zone V.
dlea davidi (Butterfly Bush), 12 ft., flowers lilac, Zone V-VI.
lluna vulgaris (Heather), height 1-2 ft., flowers white, pink, red or crimson, Zone V.
ryopteris mongolica, height 2 ft., flowers blue, Zone V-VI.
anotus pallidus (Marie Simon), 2-3 ft., flowers pink, Zone VI.
ratostigma willmottianum, height 3-4 ft., flowers blue, Zone VII.
ematis jackmanni, climber to 9 ft., flowers blue, pink or white, large, Zone VI.
sthra alnifolia (White Alder), 6-8 ft., flowers white, Zone IV.
sthra barbinervis, height 15 ft. or more, flowers white, Zone VI.
ca vagans (Cornish Heath), height 2 ft., flowers pale or deep pink, Zone V.
lodiscus discolor, height 8-10 ft., flowers creamy-white, Zone V-VI.
pericum aureum (St John's-Wort), height 2-3 ft., flowers golden yellow, Zone V.
pericum calycinum, height 1 ft., half-evergreen, flowers yellow, Zone VI.
pericum patulum, half-evergreen, height 2-3 ft., flowers golden yellow, Zone VI.
reuteria paniculata, height 15-25 ft., tree-like, flowers yellow, Zone V.
erstroemia indica (Grape Myrtle), height 10 ft. or more, flowers pink, Zone VII-VIII.
todermis oblonga, height 3 ft., flowers violet-purple, Zone VI-VII.
ustrum sinense (Chinese Privet), height 8-10 ft., flowers white, Zone VII.
nicera periclymenum (Woodbine), climber to 15 ft., flowers yellow with purple, Zone V.
ydendrum arboreum (Sourwood), 20 ft., sometimes 50 ft., flowers white, Zone V.
ygonum aubertii, climber to 25 ft. or more, flowers white, Zone V.
a setigera (Prairie Rose), height 5 ft. or climber to 12 ft., flowers rose, Zone V.
baria arborea, height 12 ft. or more, flowers white, large panicles, Zone V.
baria aitchisonii, height 6-8 ft., flowers white, stems and petioles red, Zone VI.
raea billiardii var. pseudo-douglasii, height 5-6 ft., flowers rose, Zone V.
raea margaritae, height 3-5 ft., flowers rosy-pink, Zone V.
raea watsoniana, height 3 ft., flowers rose, Zone V.
wartia pentagyna var. grandiflora, 15 ft., flowers white, filaments purple.
varix odessana, height 6 ft., flowers pink, Zone V.
ex Agnus-castus (Chaste-Tree), height 8 ft., flowers lilac, pink or white, Zone VII.
ex negundo var. incisa, height 8-10 ft., flowers lavender, Zone VI.
staria frutescens, climber to 25 ft. or more, flowers lilac-purple, Zone V.
ca filamentosa (Adam's Needle), height 5-8 ft., flowers white, Zone V.

AUGUST

npsis hybrida (Trumpet-Creeper), climber to 12 ft. or more, flowers scarlet, Zone VI.
anotus delilianus (Gloire de Versailles, etc.), 5 ft., flowers blue, Zone VI-VIII.
iscus syriacus (Shrubby Althaea), 10-15 ft., flowers white, pink, blue, purple, Zone VI.
drangea paniculata var. grandiflora, 15 ft. or more, flowers white, Zone IV.
pericum kalmianum, height 3 ft., flowers bright yellow, Zone IV.

SEPTEMBER

us maritima (Seaside Alder), height 12 ft. or more, flowers yellow, Zone VI.
yopteris incana (Blue-Beard), height 6-8 ft., flowers violet, pink or white, Zone VIII.
ematis paniculata, climber to 25 ft., flowers white, Zone V.
holtzia stauntonii, height 3-4 ft., flowers lilac-purple, Zone VI-VII.
rdonia altamaha (Franklinia), height 15-20 ft., flowers white, fragrant, Zone VI.
mamelis virginiana (Witch-Hazel), height 12 ft., flowers yellow, Zone IV.
pedeza formosa, height 6 ft., flowers purple, Zone VI-VII.



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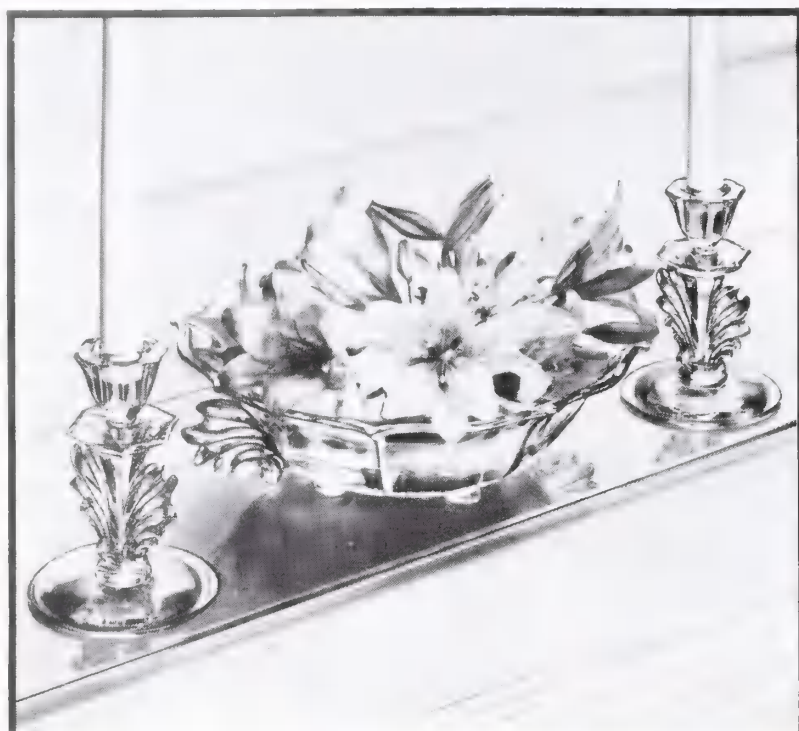
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The flared candlesticks shown are 5½ inches high; the bowl 10½ inches across. The 3-part relish, mint dish and

2-part mayonnaise are only a few of the many handy *Baroque* dishes that make charming and inexpensive gifts—to someone else—or to yourself.

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For further information about the *Baroque* pattern, write Fostoria Glass Company, Moundsville, W. Va., and ask for Folder No. 31.



A COURSE IN STERLING

CONTINUED FROM PAGE 61

is often necessary to start housekeeping with only the basis of a silver trousseau. Below is a minimum list of the silver that a bride needs, if she is to entertain at all:

Lunch forks	Dinner knives
Dinner forks	Butter knives
Salad forks	Tea spoons
Lunch knives	Dessert spoons
Coffee spoons (demi-tasse size)	
Soup spoons (cream or bouillon)	

These will see her through her most formal dinners; and any extra implements that she gets will add to her silver chest, her happiness and the perfection of her house.

It is difficult to say in what quantities the basis of a silver trousseau should be bought, for so much depends upon the pocket and the manner of life of the bride herself. But whether she runs to two or three dozen of each item, or a minimum half dozen of each, it is a good idea for her to squeeze in extra teaspoons. It is almost impossible to have too many. And if she must economize let her do it on soup spoons (dessert spoons will do as well, to begin with) and on after-dinner coffee spoons; unless she has a large buffet supper, she will seldom need more than eight. Moreover, if she begins modestly, it is always possible to add further pieces year after year.

But having bought her silver, how does she put it on the table? There are five general rules to remember—rules that many of our bewildered brides have grown so used to in their mother's houses that they have ceased to notice them:

1. All forks on the left (except oyster forks, which are on the right).
2. All knives and spoons on the right.
3. Butter knives laid across the edge of butter plates (which may be used even at the most formal dinners.)
4. All the implements laid so that those for the first course are farthest from the plate, and for the last course, except dessert, next to it.
5. The service of dessert is outlined in detail below.

Now for the actual setting of the table: Let us suppose that our bride

is having a five-course dinner, served by a maid. The courses will be soup, entrée or fish, meat, salad and dessert. With the soup and fish she is having sherry, and with the meat a wine.

The large photograph on page 61 shows exactly what the table should look like when the guests sit down.

Course I—The soup spoon is at the farthest right of the place plate.

Course II—The lunch fork (which is using instead of a fish fork) is the farthest left of the fish plate; the lunch knife at the farthest right (after the soup spoon has been removed). (See the center photograph on page 61.)

Course III—The dinner fork is at the farthest left, the dinner knife at the right.

Course IV—The salad fork on the left of the plate is the only implement on the table.

Course V—There are two choices for the service of dessert: the very formal service and the equally correct but slightly less formal service. In the first case, the dessert plate is brought in and set before the guest. On it are the dessert fork to the left and the dessert spoon at the right. (The dessert fork is smaller, or lunch size fork. See the center photograph on page 61.) When dessert is finished, this plate and the silver is removed, and another plate, with a lace doily and finger bowl on it, but no silver, is placed before the guest.

The more usual service is the second one, which consists of a dessert plate, doily and finger bowl and the dessert fork and spoon, placed to the right of the finger bowl.

This is about as formal a meal as one is apt to have today. In general, hostesses, especially young ones, are apt to omit the fish course entirely; in this case, of course, the table is set just as it does in the photographs, except that the second size knife and fork are removed. If the hostess has a melon or fruit cup or something that requires a teaspoon, in place of soup, then the teaspoon naturally takes the place of the soup spoon.

One more point to be noted is that when ice cream forks are used it is not necessary to place a spoon or fork on the dessert plate as well.

SEPTEMBER SCRAPBOOK

Additional notes for the practical gardener


CONTINUED FROM PAGE 62

Indoor Bulb Forcing. Healthy fibrous roots are necessary in order to nourish and supply food for the growing plant, and these all-important roots are developed in darkness and a cool temperature. Allow eight to eleven weeks for Narcissus, Tulips, Grape Hyacinths and Hyacinths; use clean flower pots; if they are new, soak them a couple of days in water, for there is a harmful substance in new clay pots that is injurious to bulbs. For soil use a mixture of well-rotted manure or pulverized sheep manure, leaf mold or humus, sharp sand and bone meal mixed with the loam. For drainage put a layer of sphagnum moss in the pot,

and plant the bulbs on a cushion of sand with the top of the bulb just den by the covering of earth, the level is about half an inch below the rim of the flower pot. Then store the rooting period. If outdoors, them in trench or cold frame covered with excelsior, straw, peat moss soil heaped up above the freezing level of the locality. If kept in the house, store in a dark frost-proof room, keep at an even state of moisture, an occasional watering. When they are established bring into a shaded place until the blanched tips of the growth have turned green, which takes about five days. After that give

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- How to tell live new wool Page 2
- How to test tensile strength Page 3
- Correct blanket sizes for different types of beds Page 4
- Correct blanket colors for your rooms Page 5
- Correct types for health and sleeping comfort Page 6
- Blankets for children's rooms Page 12
- Suggestions for all occasions Page 13
- How to guard against moths Page 14
- How to wash blankets Page 15

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light and sun, but keep the plants in a cool temperature, 45° to 50° while the leaf growth is being made, and 55° to 65° for the flowers. A higher temperature induces quicker growth and the flowers will be less fine and the foliage weak and lush. Buy only varieties recommended for forcing.

Small Fruits. Many of the State Experiment Stations have been working on the best methods of growing Strawberries and Raspberries for the maximum yields. Some of the results to be recommended: plants with scant foliage in the fall bear few berries the next spring. Hence the greater the number of leaves in the autumn the greater the amount of fruit produced the following spring. Therefore, the berry grower should work to produce individual plants at this time of year by the early rooting of runners, eliminating the late ones, spacing the plants to furnish adequate room for development, giving plenty of moisture and fertility. Strawberries, being surface rooters, should have well-rotted manure or a mixture of peat moss or humus and a good commercial fertilizer raked into the surface of the soil. When planting in the fall if the season has been dry, dig a hole, make a mud puddle in it, and dip the roots into this before setting them out. Hills should be 2½ to 3 feet apart each way; double rows to produce mats, a foot apart for the plants, and the rows 24 inches from each other. The most outstanding development in Raspberries is the introduction by the New York Experiment Station, Geneva, N. Y., of the variety *Newburgh*, a large berry of firm substance, and the announcement of new hybrids as yet unnamed which are still finer. They are less susceptible to leaf spot and disease than the usual Raspberry crop. Information will be furnished if you write to the Station.

Shrubs and Trees. In late September go to the nursery and pick out the trees and shrubs you wish to transplant. Instruct the grower that as soon as the wood is thoroughly ripe and the leaves commencing to fall, he is to strip the leaves from the plants and ship them to you at once, to be put in the ground immediately. Of course they will not put out other leaves this season, but they will have additional time to make a root growth sufficient to carry them through the winter, and will start at scratch next spring. This is especially true with the Beech tree, which should always be planted in September. If put into the ground later in the autumn, it may not survive.

New Books. *History of Homes and Gardens of Tennessee.* The Garden Study Club of Nashville. Whitmore and Smith, distributors. \$10.

Chrysanthemums. Bulletin 92 of the Ministry of Agriculture and Fisheries of Great Britain. The British Library of Information, 270 Madison Avenue, New York. \$0.65.

Principles of Flower Arrangement. Professor A. A. White. Revised edition; De La Mare. \$3.

Gentians. David Wilkie. Scribner's. \$4.50.

The Children Make a Garden. Dorothy Jenkins. Doubleday Doran. \$1.50.

My Garden Note Book. Arranged by Eleanor S. Rohde. Published by My Garden, 34 Southampton St., Strand, London. \$1.50.

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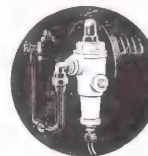
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I want to be shown that Delco-Heat will give me automatic heat I can afford.

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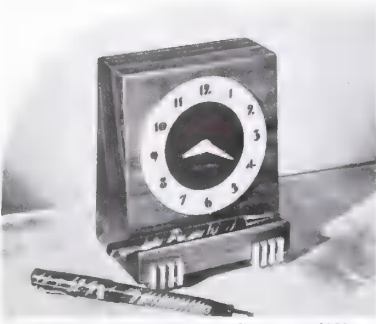
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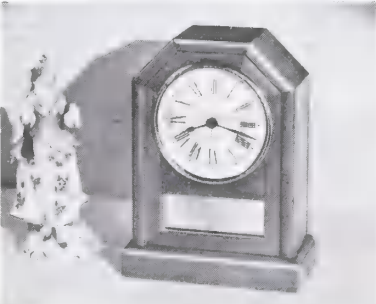


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No tardy moments
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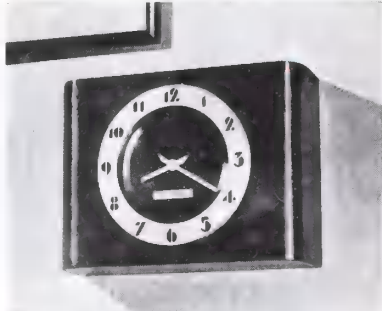


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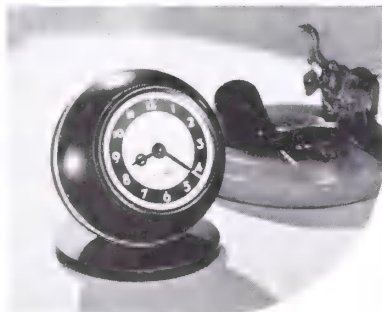
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DELOS Eight-Day Key-Wound Time \$9.95



LUNAR Eight-Day Key-Wound Time \$9.95

CABIN IN A SWEDISH FOREST



EMELIE DANIELSON

A log cabin, Swedish style, built in the forests of Dalecarlia in the north of Sweden. Though its construction does not differ from conventional log-cabin practice in this country, the details will bear study. The doorway, simple and charming, gives grace to the exterior; the sod roof and tiny-paned windows give a suggestion of its antiquity. Mrs. Gertrud Backelin of Stockholm, the owner, uses it for a summer home.



Here is a corner of the living room. The murals are new, but they are done in the sixteenth century manner. Yerk Werkmaster was the artist. You may see his murals on the Swedish-American liner *Kungsholm*. The seats are built against the walls and the fabrics covering them were hand-woven by the peasants in the neighborhood. Notice the old

SETH THOMAS

KEY-WOUND

Clocks

ELECTRIC



The fine corner fireplace is typical of those found in old Swedish houses. A shelf holds ancient utensils of copper.

IN THIS COUNTRY we should probably call it a log cabin, but in Sweden it is a "stuga." And though it was built in the sixteenth century with no other thought than to provide a sturdy home, its excellent proportions and weathered grayness give it a picturesque quality which might well be adapted by American builders. Mrs. Astrid Backelin of Stockholm uses it as a summer place. The small building at the right, built in the eighteenth century, serves not only to house two daughters, but as kitchen headquarters for both places. In the main house, leaded glass windows and a sod roof lend color to the exterior. Within, bright-colored fabrics and carpets woven in the vicinity are used, but old in their designs. Old painted furniture and religious paintings on the walls help to give the cottage its air of picturesqueness. The smaller building was used originally for storing food or grain. Inside are cots-in beds, old furniture and gay pictures. Its exterior is red with white trim.



This small building, constructed in the eighteenth century, has bedrooms and serves as kitchen headquarters.



The old cupboard has stood in its place for three hundred

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Swatches —

— then make these
convincing tests



Send for swatches. Rub pattern side on dusty window sill.



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Next, test the sample for strength — learn why users invariably say, "No plaster cracks after applying Wall-Tex." Twist the sample of Wall-Tex as illustrated. Try to pull it apart. Untwist it, then tear the fabric and note its great strength. That's why Wall-Tex prevents plaster cracks. It's a sturdy, durable fabric.

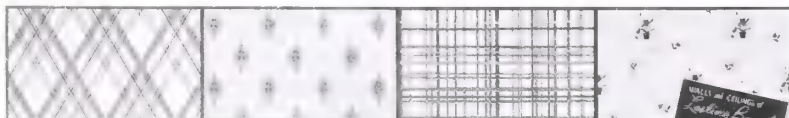
Make these tests with any other wall covering you are considering — and compare results. Ask your dealer or decorator for Wall-Tex. Over 200 beautiful designs — for every room, every decorative scheme.

WALL•TEX

the honestly washable decorative wall canvas

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PLEASE TELL ME

CONTINUED FROM PAGE 64

the time of the concrete to form a sticky, oily fluid. When we tried to wipe this up with cleaning cloths the brown paint rolled off, showing the gray beneath. Now the floor has a mottled effect which makes the room quite unusable. How can one tell whether or not a floor can be painted successfully? **ANSWER:** First of all, no paint will stay down on a floor which is damp. Dampness in a concrete floor is not always visible to the eye. Lay a small rubber mat or piece of linoleum on the floor. Leave it in one position for four or five days. If there is no sign of moisture or condensation under the mat at the end of that time the floor is dry enough to paint. Second, no paint will adhere to green concrete. Never paint a floor less than six months old without first treating it to kill the lime action. Third, paint applied on top of a poorly constructed concrete floor cannot rectify faults inherent in the concrete itself. It is erroneous to think that putting new paint on top of old is all that is necessary to hold old paint down. Actually, poorly bonded paint simply continues to come off, taking the new paint with it. Floors showing signs of excessive dusting should be treated with a floor hardener rather than paint. Make proper allowance for these three factors; use the right kind of paint and any floor having a dry and clean surface may be painted successfully.

QUESTION: We should like to use stucco for the exterior walls of our house, but fear it may look cold. Do you think stucco or wood preferable for a Monterey type house? **ANSWER:** Properly handled as to color and texture stucco need be no cooler in appearance than any other material. Although the first cost of stucco will probably be higher than wood, stucco has the advantage of being fire-resisting and, under ordinary conditions, once finished requires no further upkeep. Foundations and framing must be of best quality if stucco is to be used successfully. Unless a good stucco job can be had I think wood preferable. If the house is located where the walls will collect dirt I can see but little advantage in using stucco since it, too, must be painted if the house is to be kept looking fresh and clean. Which is preferable in your case depends upon which is more important to you—first costs or future upkeep costs.

QUESTION: Is it advisable to use for a new roof slate from a house built fifty or more years ago? The roof seems to be in excellent condition. **ANSWER:** There is no reason why old slate should not be used for a new roof, but it is very difficult to remove slate without seriously cracking or chipping it, and the amount of sound slate secured from any one roof will be small in proportion to the size of the roof. It will be practically impossible to match old slate with new should the old house not produce enough slate for the new roof.

QUESTION: Will insulation in the roof keep second floor rooms cool in summer in our southern climate? Our

plan calls for two medium-sized bedrooms each with two windows in an end wall and one dormer facing east in the rear of the house. It is a Cape Cod cottage type and I do not agree with my architect that dormers on the front will spoil it. **ANSWER:** Whether it is wise to build your story and a half house with no windows on the front depends somewhat upon the direction of prevailing winds in summer. I do not feel that insulation alone is enough to keep a house of this character cool in a hot climate and advise you to get as much cross draft as possible.

QUESTION: What is the best finish for both exterior and interior wall of cinder concrete block? **ANSWER:** If a square-edged cinder block neatly laid up with struck mortar joints is used, a coat or two of paint to give color is all that is necessary for exterior finish. Use a paint especially designed for use on masonry. In a district having severe rains with heavy winds a waterproof stucco finish may be desirable to make a water-tight wall. In warm climates paint, too, is all that is necessary for the interior surface, but in cold climates I think an interior wall finish over furring strips, preferably set clear of the wall, necessary if all danger from condensation is to be eliminated.

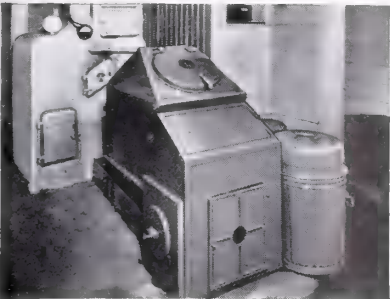
QUESTION: My house has wide plank, white pine floors painted to resemble mahogany. I wish to replace them with hardwood floors. The new flooring will have to run diagonally. Will the effect of this be in keeping with a house of old Colonial character? **ANSWER:** I can see no reason why your new hardwood floors must be laid diagonally. If laid directly over the existing floors they may run at right angles to the white pine boards. If you first remove the white-pine boards, the new floor may be laid at right angles to the sub-floor, or, if the sub-floor was laid diagonally, the new floor may then run in either direction. If your white-pine floors are in good condition I should think twice before I had them covered with hardwood. Properly painted wide plank floors can be very pleasant indeed, and are quite in keeping with a house of old Colonial character.

QUESTION: Last winter we installed a one-pipe furnace in the hall of our South Carolina house. The house is thirty-five years old and well built and has previously been heated only by fireplaces or coal stoves in each room. The heat from the one register large enough to heat the entire house is, of course, intense. The plaster, which was in good condition until the installation of the furnace, is now cracked and loosened all over the house. Walls and ceilings must be done over. I am afraid to try plaster again for I wish a permanent job. Is there anything which can withstand such heat or would it be wiser to install a warm-air furnace with a register in every room? **ANSWER:** Presumably your house is plastered with lime plaster on wood lath. There is naturally a good deal of humidity in your air so

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Winter-proof



Iron Fireman Automatic Anthracite Burner in the home of George W. Cokell, Framingham, Mass. Installed by Woodsum Stoker Co., South Braintree, Mass. Feeds coal to the fire. Removes ashes from the fire. Burns small, economical sizes of coal. Provides abundant, mellow coal heat, regardless of weather conditions.



George W. Cokell says, "Heat has been decidedly even. Cleanliness is A-1. The stoker operates quietly. I am more than satisfied with the investment."



The Cokell residence (above) is but one of tens of thousands of homes that are winter-proof because Iron Fireman is on the job. Your own home would have ideal automatic heat at low cost with Iron Fireman. Anthracite or bituminous models installed quickly in old or new heating plants. The new Coal Flow model that feeds coal direct from bin to fire, may be purchased for as little as \$10.72 a month with a small down payment. Ask your dealer for free survey of your heating plant, or write for literature.

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that in a normal condition the wood lath contains considerable moisture. By putting the heating plant into the house you have dried the moisture out of the air and the dry air has absorbed moisture from the lath. As the lath dried it shrank and so did not give enough bond to the plaster which promptly cracked and fell out. To remedy the situation I advise removing as much of the badly broken plaster as possible and then putting expanded metal lath on over the old wall followed by two or three coats of plaster. Metal lath will not be affected by the dryness of the air and I think you will have no further trouble even if you retain your one-pipe furnace. A warm-air furnace having a duct to every room would give you a much better heating layout than can be obtained with a one-pipe furnace and to my mind is worth while.

QUESTION: I wish to employ an architect, but cannot understand why the fee should be figured on the total cost, which includes electrical equipment, refrigerator, stove, heating unit, etc. Is this general practice and if so why? **ANSWER:** When an architect charges a complete fee this covers superintendence during the time of building. The tendency of the average workman is to know, see and be interested in only his own particular bit of the work. It is the architect who has to see the job as a whole; correlate the work of all the workmen so that the final results will be as planned. Take the matter of heating. The amount of radiation for each room is figured. This amount of radiation may be secured by means of any number of different size radiators and some one has to decide which one will be used. If left entirely to the heating contractor he is apt to select a size and location which fits most easily into the system used without thought of its appearance in the room or its interference with the placing of the furniture. The architect may often spend considerable time in planning where radiators should go and the size to be used. He may also consume many hours in talking with salesmen of different equipment and in giving assistance in selecting the proper one to use. He may also be called to the job to make decisions when the work of one trade interferes with that of another. For instance, the heating contractor, the plumber, and electrician may all wish to put pipes or cables in the same spot; some one must determine who shall have right of way. With electrical equipment the architect decides how many outlets there should be in each room and where they should be placed. He may spend many hours shopping around with the owner in the selection of fixtures. He also writes into his specifications important facts about what the electrical work shall cover, etc. Even with refrigerator and stove he has to plan his kitchen layout to place them to best advantage, leave the proper amount of space for them, and give them other considerations such as proper outlets, vents, etc. If these items are included in the general contract, the architect is entitled to collect his percentage on them, and in 99 cases out of 100 he more than earns it. If the heating is left out of the contract and none of it goes through the architect's office then he is not entitled to collect on that amount.

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such as only nature can bestow . . .



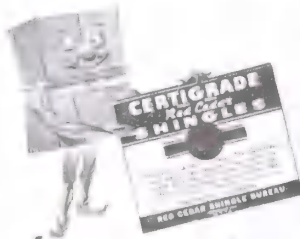
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when you choose an all-cedar
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now offer you these qualities for your home . . . in Certigrade Red Cedar Shingles, available through lumber dealers everywhere. Many of America's smartest homes have all-cedar Certigrade exteriors. Some are new; many are now under construction; others are time-proved monuments to early American architecture.

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INSULATE AS YOU DECORATE

EASY ON THE EYES

CONTINUED FROM PAGE 32

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THE biggest factor in the growth of Gar Wood Tempered-Aire sales is the enthusiasm of owners. They effectively advertise Gar Wood economy. They prove it, too, with actual fuel figures from their records.

These owners can also demonstrate indirect savings of even greater value. Fewer doctor bills. No labor. No worry. Less house-cleaning. More leisure.

In summer, Tempered-Aire owners enjoy filtered air and blower cooling; in winter, automatic oil or gas heating, scientific ventilation, correct humidity, clean, filtered air.

Write for full details of this year-'round aid to better and less expensive living.



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"We reduced our heating cost over coal and wood hand-firing approximately 35%."
Chas. P. Pinard



"Our heating cost for 7 large rooms for 5½ months was \$78.20."
J. F. Feltman

unfounded, you may find that the pages you are looking at are really in shadow—that the light stops before it reaches the magazine. Or say you have no ceiling fixture at all. As you look up now, is the upper part of your walls, your ceiling, dimly lighted in contrast to the brilliant light shed by your lamps? Then you are reaccommodating your eyes each time you glance up from your book and then back to it, for the eyes must make two quick changes of focus, adapting themselves to the different intensities. In a lesser degree, it is the same experience you have in passing motor cars at night.

But you like it that way, you say. The differences of light and shadow make interesting contrasts in the room, give it charm. You want none of this cold, even light. And the experts would reply that they don't want it either. But they'll ask you whether you think the contrasts need to be quite so heavily underscored. They'll start you thinking over whether the softness of general illumination, with lamps for highlights, wouldn't give you a lovelier effect than the one you have now.

And before you make up your mind, have a look at the new lighting. Study rooms, fixtures, lamps. Have your local dealer or light and power company send up a representative with a light meter, that small black object whose dial shows the level of light in foot-candles (a foot-candle is the amount of light a candle will cast upon an object placed one foot away). This meter shows the quantity of light wherever it is placed, though it does not reveal the quality, of course. Engineers have figured out how much light you need while reading, in the kitchen, at the dinner table or for sitting around the living room chatting after dinner, for fine embroidery. You'll find the amounts indicated on the light meter and you'll probably be surprised at how few of your rooms come up to standard. The only answer to this situation is to change the sources of your light.

Let's take the fixtures first. Here is the point of view of the designers and manufacturers: For effectiveness they favor designs of the bowl type which are either totally indirect or

partially so, meaning that some of the light is cast downward as well as up. One large dealer in New York has evidence that this more modern type of indirect fixture is making its mark. Whereas until a year or two ago, he says, about ninety percent of his customers insisted upon definitely period designs, his sales are now about evenly divided between the old and the new. He also has discovered that women like to see something of the light their fixtures encase. Therefore, on one of his models there is a rim of crystal balls which makes a halo of indirectly reflected light around the edge.

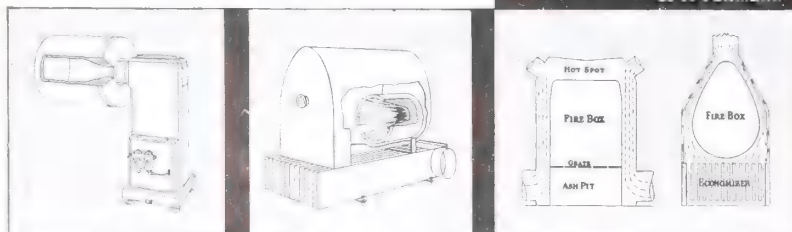
Designers recognize, of course, that decoration plays a tremendous part in the selection of fixtures. The new theories do not mean at all, therefore, that fixtures which have been designed in the tradition of Empire, of Colonial, of Regency, should be definitely abandoned. There are rooms in which nothing is so appropriate as a crystal chandelier and there is no intent upon the part of the experts to say you shall not have it. But they have been overhauling period fixtures, redesigning them in many cases so that glare is eliminated and they conform to modern standards. Light sources are shaded; sometimes small concealed lamps give indirect lighting.

Wall brackets, in the new scheme of things, are used as they have been in the past—more for decorative purposes than as real sources of light. However, they may serve this latter function, too, in a limited way, if they are handled properly. Flanking a living room mantel, for example, they may be not only decorative but may give soft illumination to a picture or a tapestry as well. But in selecting them, look for brackets which will not put a spot of light directly in line with the eye. You may find them today in which the bulb itself is sunk into the fixture so that only the warm glow is cast upward against the wall. Other types are carefully shaded so that light is thrown both upward and downward but no bare bulb is exposed.

To sum up, what should you look for in selecting a fixture? If it is to be of the period type make sure that the light sources are shaded with a material dense enough so that the



Two of the "Even-Glow" fixtures manufactured by the Chase Brass and Copper Co. The one on the left would be highly appropriate in a bedroom; the other in a living room.



Burner and firebowl are coordinated; combustion is complete.

The large combustion chamber insures complete heat absorption.

The "Economizer" increases heating surface to 3 times that of a furnace of conventional design.

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First and Second Prizes of \$500 and \$300 respectively will be awarded in Classes I and II, and a First Prize of \$300 in Class III. A house may be eligible for one class only, but contestants may submit as many designs as desired, of any style and materials.

Entries Close October 15, 1936

Complete details and conditions of the competition may be obtained upon application to

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Look at these houses for PAINT IDEAS



Pennsylvania farmhouse in Gwynedd Valley, Pa. Siding and first floor shutters painted with Cabot's DOUBLE-WHITE; second floor shutters, Cabot's Green Gloss Collopakes. Architect, G. Edwin Brumbaugh, R. A., Philadelphia.

HERE are four houses, differing greatly in architecture, but alike in one respect. Each is painted with beautiful, enduring Cabot's Collopakes.

Careful home-owners prefer Cabot's Collopakes for the same reasons that make them the 2 to 1 choice of leading architects. These improved paints have greater hiding power and longer life—a direct result of the patented Collopping process which divides the pigment hundreds of times finer than in other paints.

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For further paint ideas, mail coupon below for *The Little White Book*. It contains complete information about Cabot's Collopakes, and shows photographs of many prize winning houses finished with these colloidal paints.



The house of an architect-owner in Atlanta, Ga. Shingled walls, brick chimney, and trim, Cabot's DOUBLE-WHITE. Architect, Flippen D. Burge of Burge & Stevens.



An example of the much favored Regency phase of Georgian architecture, in Charlottesville, Virginia. Architect, Milton L. Grigg. Cabot's DOUBLE-WHITE on woodwork.



Elements of Tudor design give a pleasing effect to this house in Portland, Ore. Architects, Cash & Wolff. Cabot's Old Virginia White on brick, Cabot's Shingle Stain on siding.

Cabot's Collopakes

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HB 9-36

What it Costs

TO DO WITHOUT AUTOMATIC HEAT AND AIR CONDITIONING



OIL BURNING AIR-CONDITIONING FURNACE

When you consider all the facts, it becomes apparent that it can cost you more to do without automatic heat and air conditioning than to enjoy its advantages. If you take into account the time, as well as money, spent on an antiquated heating system, the everlasting dusting and never-ending cleaning bills, you begin to realize that there is something more to the cost of heating than the price of fuel. Medical Science, too, has proven that the same dry unconditioned air which causes your furniture to check and fall apart is injurious to the family's health as well. In fact, as a factor in guarding the family's health, automatic heat is equally as important as it is to provide convenience and comfort.

And here is good news! You no longer need to pay in inconvenience, time and money—for Herman Nelson brings modern air conditioning well within your reach, with equipment designed to fit your needs and your pocketbook. Feel free to consult the Herman Nelson distributor nearest you. He will be glad to explain the many advantages of Herman Nelson Automatic Heat and Air Conditioning without obligation.



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to meet every individual
requirement



If you cannot locate your distributor easily,
write to us for full and complete details.

HERMAN NELSON

Automatic Heat and Air Conditioning

GENERAL OFFICES AND FACTORIES AT MOLINE, ILLINOIS



The chandelier on the left gives semi-indirect light. There is no glare through the shades. On the right is a small fixture designed for a hall. Both from the Miller Company.

bulbs are not apparent. Make sure that its scale is right for the room in which it is to go. If it's too large, you will see nothing else in the room; if too small, it will look puny. And finally, make sure that it will give adequate light. This must be watched particularly with the smaller of the indirect fixtures, since some of them are so made that only bulbs of low wattage may be fitted into them. Do not purchase a fixture until you have inquired how much wattage it will take. Beyond that, only your decorator, your architect, and your own inherent taste can help you.

It is not easy to lay down any exact prescriptions in fixtures, for what you choose depends too much upon the size of your rooms, their style of decoration and your own personal preference. Lighting experts feel that there should be overhead fixtures in all of the principal rooms—living room, dining room, library, bedrooms. The bathroom must have a ceiling fixture with supplementary lights on each side of the mirror. If it is a large room, other fixtures may be necessary. The light meter will help you here. All closets should be equipped with lights. In the kitchen, modern practice dictates a ceiling fixture for bright but glareless general illumination, with local lighting at the work centers. And, once more, make sure that the fixtures you select will give you enough light. If you are like most home owners, you have selected fixtures in the past pretty much for their decorative appearance alone. It isn't necessary. Good decoration and good light nowadays go hand in hand.

Besides your fixtures you will want lamps. And there is a great deal that is new about lamps. Within the past two years there has been a tremendous step forward in their efficiency. In 1934 the Illuminating Engineering Society designed a lamp which has come to be known by its initials—I. E. S. These I. E. S. lamps are designed to give glareless light for reading or working. They are made by many manufacturers but must be tested by the Electrical Testing Laboratories before they are permitted to carry the label. You will not be interested to know their technical specifications, and the label is enough. Before they are passed they must come up to many standards—produce a certain number of foot-candles at different distances without glare. What you

will like about them is that they are semi-indirect, cast some of their light upward and give a strong, but soft, glareless light. They are constructed with an inverted bowl of translucent glass inside the shade and carry a single bulb of high wattage.

Specifications have been written by the Illuminating Engineering Society for three types of lamps. The first of these was the so-called study and reading light which was tall and not particularly attractive in the original designs. Then there is an indirect floor lamp designed to carry a 300-watt bulb which may be operated at three speeds—100 watts, 200 watts and the full 300 watts. Within the past few months a third type has been approved which is called the end table lamp. It is shorter than the original study lamp and is designed for use on small tables beside sofas or chairs. These lamps are made by many manufacturers, of course. And if you have a good-sized base which you particularly like you may usually alter it to conform to I. E. S. standards. Your dealer will sell you an "adapter" which fits upon the base of the lamp and carries the inverted bowl. He will also advise you on shades. A shade of practically any shape may be made far more efficient by an inner construction designed to throw out soft but strong light and send a certain amount of it upward.

If you are building a new house the wiring plan should receive the closest scrutiny before it is approved. Think through the way you will live in your rooms. Make sure that every lighting need is provided for. Plan out the placing of furniture, the tables where you will have lamps, the outlets which are to take floor lamps. Wiring people feel that no point along a wall should be more than six feet from a double outlet, which means that these outlets must be spaced six feet apart.

Modern wiring systems are designed to carry the increased load of the average household's consumption of current. Wire that is too small for the demand upon it loses voltage just as undersize water pipe cuts down the force of water. With too-small wire, however, electricity is actually lost in heating the wire that carries it, so that you pay for current you do not use. Do not think that because your wiring system is accepted by local authorities as in accordance with the National Electric Code and local ordinances it is necessarily of adequate

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size. These codes are formulated to insure safety against fire and not for the fullest delivery of current. Lamps and appliances render the fullest service when the voltage supplied to them reaches the labeled voltage on the lamp or appliance.

Modern wiring systems also give the utmost flexibility in house lighting. The General Electric radial wiring system, for example, is an arrangement of branch circuits and subcircuits that radiate out from various parts of the house instead of all coming from one central point in the basement. Fuses are eliminated. When a circuit becomes overloaded, a switch snaps down. When the overload is removed, you may turn on the circuit again merely by snapping back the switch, which looks like the ordinary light switch. These are conveniently located throughout the house.

One type of modern lighting which is only just beginning to appear in homes uses no fixtures at all in the accepted sense of the word. It is concealed in panels, as cove lighting in moldings, or as tiny spotlights which cast light upon a picture, your dinner table, a corner of the room. You've seen it in stores, in theatres, in large office buildings where frequently panels in ceilings and walls serve as the only illumination. For houses it has been used in kitchens and in living rooms, where it appears in panels or as cove lighting, in dressing rooms, as panels on either side of the mirror, and to some extent in bedrooms. But this type of lighting is costly, usually because the use of metal reflectors is necessary, and is therefore not entirely practical for the smaller home. And in any case the treatment varies so much with each installation that it is a matter to be decided between you and your architect.

This modern type of lighting may be used with great effect in playing upon the decorative scheme of a room. And the entire subject of lighting with relation to decoration is one which is too little considered. If you are like most people, you selected the fabrics and wall papers for your rooms by daylight—like as not carried them to the window of the shop to be sure of their color. You saw the painter's samples by daylight. You bought your rug the same way. And though your chief pride in the beauty of your home comes at night when guests are invited, what they see is not what you had planned.



Two more fixtures from Lightolier. Crystal balls on the one at the left catch reflections from concealed light. That on the right, hanging lower, is for a higher-ceilinged room.

One answer to this is that you should test color schemes under artificial light as well as by daylight so that you will know what changes take place. There are a number of points to keep in mind while shopping. The colors which are most affected by electric light are the blues, greens and violets because the Mazda spectrum is moderately deficient in these tones. Reds and yellows and gradations of these shades are increased in their warmth because Mazdas are stronger in them. Some tones of blue, particularly, are dulled to blue grayishness under artificial light. And chartreuse is inclined to become a drab putty color.

Other practical hints are these: Indirect lighting is handicapped by tinted ceilings. Not only is much of the light absorbed but what is reflected back into the room carries the tone of the ceiling, distorting the colors below. Remember that dark walls require more lighting than light ones. A white plaster wall will reflect seventy-five to eighty percent; apple green reflects forty to forty-five, dark red twenty to twenty-five and dark brown only eight to ten percent. This does not mean that you must forget dark walls in your decorative scheme, but that you must plan for them in arranging your lighting. If you use the conventional type of lamp you must be careful that using more wattage to increase the light does not make bright spots of glare. This is particularly a danger if white shades are chosen. But by lining the shades with white, off-white or a pastel color, much of the glare may be eliminated. Remember that dark shades should be carefully tested for their effect in a room. Shades of intense color throw out the same color and distort other colors around them. As for the type of material used in shades, there is practically no limitation providing the lining is white (when there is no danger of glare) or off-white. White shades usually fit most appropriately in light-walled rooms; dark shades in dark-walled rooms.

There isn't much more that can be told you. From here it is a matter of looking into lighting for yourself. What it all comes down to is this: You spend a great deal of thought and time upon the decoration of your rooms. It's pretty important to see that good lighting catches and holds the effects you want.



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FALL PLANTING

CONTINUED FROM PAGE 63

last year at this time. First indoor fall feeling with fireplace going at night. Mr. R. helped me move hardy Asters into place back of Mallows across brook. Sumachs in rear show red. Drain stopped up.

Sept. 24, 1930. Morning ride to swimming hole. Got last of Harris's plants (Peachbells and Shasta Daisies) in along path to gate. (Plants still going strong.)

October 21, 1929. K. V. and Charlie here with banquet left over from uncle's wedding the day before. Turtle soup and all. Lots of regals and *tenuifoliums* to plant. I promised Charlie, cross my heart, not to have anything to plant next time they come. (Moles have destroyed many *tenuifoliums*. Blight on the regals this year.)

October 28, 1927. Set out Perry's Blue Siberian Iris along the brook. I put 18 Ferns, dug up fresh from the woods, in bank below rear terrace—Christmas Fern. Hay-scented, interrupted, and my Maidenhair.

Also set out two Forsythias to screen picnic table from road, and 5 Achillea plants. (All O.K. still although the Forsythias have never made huge bushes, due doubtless to poor, dry soil and steep slope where they are below the big elm tree.)

November 2, 1929. Not too cold to have midday hot lunch out under the elm. Mr. R. reset two white Pines (here when I came) in a better situation near the brook, also 2 Horsechestnuts. (White Pines getting large enough to make chords now when the wind blows. Have saved them just in time from blister rust and white Pine weevil. The Horsechestnuts, I grieve to say, were burned in a brush fire.)

November 3, 1928. Apple tree by breakfast terrace put in by Theodore T., a new helper. My last year's cider spurred him on. A great moment while I decide which way to set it, he saying it would die of old age while I made up my mind. (The cider must have been to blame. The tree died not from old age but from drought and from being set in too deep so that the bark rotted below the ground and borers got in their deadly work before I realized it. A similar tree in the same spot, planted a year later in the spring, has thrived.)

November 4, 1930. Planted 12 *Mertensias* along brook. Newly opened Chrysanthemums from Mrs. P. prove to be maroon, a bad color here. Will give them to Ernest. All men like this color. (The *Mertensias* the most effective spring blooming plant I have, more to say later about them.)

November 12, 1930. Five shrub Roses, in copper and yellow, set along exposed western bank of quarry near house. (Only one, a *Xanthina*, is now a good sized bush. I have better luck with Roses planted in the spring than in the fall, but one loss here was due to the severe winter of two years ago, and two of the Roses, *Souvenir Mme. H. Thuret*, should never have been attempted on this exposed bank.)

November 15, 1935. On return from town found Mr. Mc. had done a fine job taking out the dooryard Maple and planting it for the Chalmers. Am putting a nursery-grown white Dogwood in its place. (It is O.K.)

By the time I had reached this November item I was completely overwhelmed. The facts showed I had not only done as much planting of all kinds of perennials, trees and shrubs in the fall as in the spring, but that there was no month in the calendar when I had not planted. I had even sowed seeds of Shirley Poppy on top of snow one February 22 between the Iris. Surely, I thought, I have never planted anything in December or January. The notebook disputed me. In 1928 I was putting in my last Tulips the first week in December, and on January 1, 1929, I was ignorant enough to chop holes in the ground and put in a few specious Lilies which had come from Japan too late for the nursery to send on earlier. I should have asked this nursery to keep them in pots for me until spring, as many of the dealers do anyhow, when the Oriental bulbs mature too late for us to get them in the ground before it freezes. That January planting was a mistake. However, I am the kind of garden enthusiast who tries everything once, and the pleasure of anticipation cannot often be taken from me by quoting the rules. I have violated too many with success, and so have you!

The point is that if you know how to dig up a plant or tree, and how to plant it, and can do so as soon as it is dug up (taking it directly from one location to another), and if you can be on hand to water it after the planting through a period of several weeks, if necessary, you can move many things either in spring, summer or fall and not lose them. A nurseryman can do stunts an amateur cannot, along this line.

How to Plant. Very often the spring drive has resulted in getting a certain garden area spaded up, background shrubs in place, and the paths laid, with the idea of putting in the foreground plants in the fall because a hot spell comes on in May before you can finish this new project. Some of these perennials you may have raised from seed and some you may have to buy. If friends bring you Iris and so on as they divide their clumps, you have no choice but to plant them as soon as possible. But if you are buying or transplanting and can choose your day, I advise planting them either during or just after a soaking September rain. I have an old raincoat that I have kept for just such a day.

There are so many other factors besides the time of year affecting the survival of a newly planted specimen that it is hard to make fast rules. If a plant lies with roots exposed in the burning sun or a drying wind for any time it is out of the ground, it has a health hazard at the start. If it is thrust into a hole that barely takes the roots all curled up, it has a handicap. The hole should be large enough to take the roots spread out with enough loosening of the area all around to make sure a root is not going to head into a large stone. Pour in some water as you plant. Dirt must be tamped around the little roots especially of small trees or shrubs, so that there are no air spaces or loose

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holes for moles to work in. It is not enough to stamp on top of the ground afterward, though that is important. Make use of any directions that apply to any one kind of plant as regards the kind of soil, depth to plant, drainage and need for sun or shade or winter protection. Remember that I lost my first Apple tree because it was set too deep into the ground. The bark was covered with earth and rotted, so that borers got under it. Sometimes an amateur heaps up earth in a mound around the trunk of a newly planted little Crab or Dogwood tree so that rainfall or water runs sharply away instead of soaking into the roots that depend on moisture so much when getting established. The final behest is to water and keep on watering anything you have planted.

Evergreens—Trees and Shrubs. In mild climates conifers can be transplanted in the fall. But around here landscape architects do not like to plant Junipers then. Box also is hazardous for northerners to move in the fall. Laurels can be transplanted in August or early September in the latitude of southern New England if, for some reason, spring is not convenient. But they must be dug with a ball of earth around them and be watered faithfully after moving for a month or more. Most nurserymen advise us to set out these evergreens and Hemlocks or Pines early in April before new growth starts. They can also be transplanted very late in the fall in a frozen ball of earth. This is more work than spring planting because the tree has to be trenched before the ground freezes with roots cut back to the size of the ball that

will later be moved. Moreover the hole where it is to go has to be dug and kept from freezing with manure over it so that there is loose dirt to pack around the frozen clump after it is set in place. From the middle to the end of October is the time to plant shrubs such as Lilacs, Spiræas, etc., fruit trees and spring-blooming trees such as Dogwood and Shadblow. The inexperienced amateur should not attempt large specimens of any of these but play safe with nursery-grown trees or shrubs under five feet tall.

Seedlings. It often happens that seedlings of plants you have started during the summer in the seedbed are ready by the middle of September to be set out where you want them to bloom next summer. Sweet William, for instance, or Feverfew sown out-of-doors in June may be large enough to handle without tweezers, which make me nervous. (I let experts do tweezer work.) Seedlings of Delphinium, Anchusas, Lupines, Veronicas and Columbines may also be placed in the perennial border where they are to remain. And Hollyhocks can be moved from the spots nature has chosen to self-sow them to the rear of a border. I always cast my eye around in September to see where the annual Forget-me-not (which never stays put) has started to bed itself, and I move little clumps into position around whatever Tulip bulbs I am putting in. It saves lots of work in the spring when there are so many things to be planted.

Peonies and Madonna Lilies. You may have noticed among my note-

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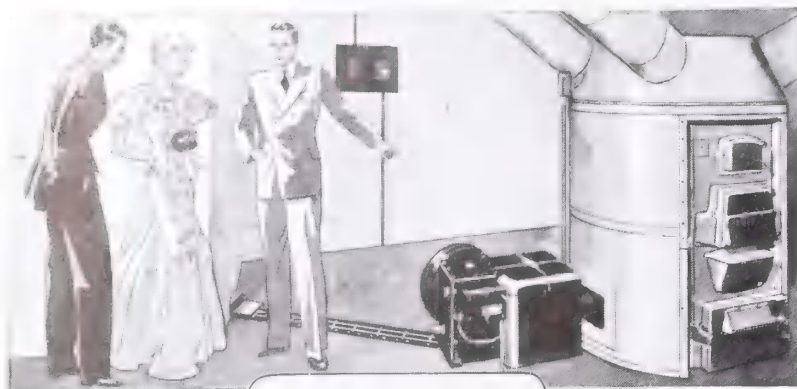
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book jottings that a variety of perennials figured in my fall plantings. Among them all I can pick out two that are much better for being moved in the late summer or early fall than in the spring. Peonies are the first. Madonna Lilies are the second. Both resent change as much as old people do, and are loath to bloom the first year after being set out. In fact they may be a complete flop if you take chances on spring planting. The soil for Peonies should be prepared ahead of time with bone meal and some form of dried fertilizer, never fresh manure, and the Peonies set in, not too deep, with only a few inches over the crowns. A straw or salt hay mulch to retain moisture should be added. In the case of Madonna Lilies, a well-drained base of soil below the Lily is necessary to prevent rotting, and it should be worked so the Lily roots can spread out to seek moisture and nourishment. No fresh manure should come anywhere near the roots or crowns. Plant the Lilies early in the fall so they can establish root growth before frost. Set them about four inches below the surface, in a spot where other plants shade the ground a little, but where the Lilies can get sun. This Lily roots from the base, not the stem. It can stand a little time in the soil. Peat moss is a good mulch to apply after the ground is frozen.

The Spring Garden. Tulips and other bulbs for spring, of course, go into the ground in the fall. But all the other April bloomers one enjoys with the bulbs are preferably planted early in September, because if you wait until spring you lose the first season of bloom. By getting them in early, they establish themselves before frost. In this category belong *Alyssum saxatile citrionum*, Arabis or Rock Cress, Aubretias, Myrtle (*Vinca minor*) which I prefer to call Periwinkle because of its blue blossoms, all the dwarf Iris, *pumila*, *cristata*, *verna*, and the intermediate Iris, which come between the dwarf Iris

and the German Iris, both in size and blooming date. If you do not know the pale yellow intermediate Iris, Gerda, it is a pleasing addition to this list; likewise the beautiful white Iris, *tectorum alba*. Mertensia or Virginia Bluebell, as it is called because it grows wild in Virginia, familiar as it is to many, I must emphasize. It is a splendid feature in the regular garden and the perfect supplement to a naturalized planting of Daffodils. It looks like a sweet Potato when you set it in place in its dormant state in the fall. The leaf rosettes, when they first appear in March, are almost purple and somewhat like a young Cabbage plant. As its pink buds open out into tremulous, nodding clusters of sky blue, it has no counterpart. Do not be alarmed when its leaves turn yellow and die back in June. It likes a dampish spot but is not particular. I noticed this spring that Mertensias located in dry, sunny situations were not so large and flourishing as usual, probably due to the very dry spring and summer of last year. On the whole, Mertensias require no coddling, and will self-sow to your great joy if I am not much mistaken.

Two other blue perennials for spring gardens are the familiar Jacob's Ladder, or Polemonium, which makes a charming border plant in front of Tulips. The other is perhaps less well-known and blooms in April with Hyacinths and early Daffodils. It is called Spotted Dog because of the white spots on the leaves, Pulmonaria or Lungwort is its other name. This plant increases prodigiously and can well be divided each fall. Its buds are pink, opening into baby blue.

For a white border to bloom with Tulips, set out everlasting Candytuft, *Iberis sempervirens* being its botanical name. There is no more charming pink spring perennial than old-fashioned *Daphne cneorum*, which blooms a second time in the fall. It will eventually make large clumps, so do not crowd it.

ROOM TO GROW IN

CONTINUED FROM PAGE 31

a hatbox chest, a bamboo slipper chair and a barrel wing chair. The wallpaper is white, covered with pink and blue roses. The curtains are checked organdie, trimmed with blue ribbon ruffles, and the bedspread is blue and white candlewick.

It was difficult to get Charles interested in our problem. In fact to have gotten any statement at all from Charles amounts to a scoop, for he refused to dismount from his velocipede. He eyed us distrustfully while we put our question. Then he drew down his eyebrows. "No cribs," he snarled, and whirled away. And if you look at the photograph at the top of page 31, you'll see that there is no crib. There are, instead, a protecting rail and a flight of steps. And because Charles' mother and father like Early American furniture and decoration, Charles' room is furnished with chests and chairs and a bed itself that has the plain finish and simple detail that is suggestive of the sturdiness of hand-built early Americana. The makers call it the "Pilgrim Ensemble."

Diana, a blonde who is going to cause trouble in later life, insisted

that she wanted "a bed with a canopy." It seemed most appropriate, but for a while we were at a loss. Then we found Diana's bed—and Diana's color scheme. In the center photograph on page 31, you can see what is called a traveler's bed, with Diana's coveted canopy, made of sunfast flowered chintz in turquoise, coral, white and yellow. The bedspread, bolster and chair cover are of turquoise glazed chintz, quilted. The walls are white, with a coral frieze and window valance, and the rug and organdie curtains are white, too. An Alice-in-Wonderland lamp is the final touch of femininity.

Tommy, who is three, was a little incoherent about his wishes. In answer to pleading he would only reply "Horse!" which scarcely seemed conclusive. We have, however, gone over Tommy's head and designed for him a room conforming as nearly as possible to his requirements. The furniture here (you can see it in the lower photograph on page 31) grows up with its owner, impossible as that sounds. Tommy's crib is white with designs on it in charming colors.

rather Swedish in feeling. Tommy's nurse has a bed that matches the crib. And, as the years roll on, the cribsides are removed to be replaced by sides that make the bed junior-size. And finally, by an ingenious pairing of head and footboards, twin beds are achieved. The chest-on-chest, too, begins as a little chest and grows to man size. The detachable chair is fastened to the table at the moment, in preparation for Tommy's supper. And we even managed to include the horse, a spirited animal with an iron constitution, guaranteed not to tip over in moments of excitement.

We wish that we could have decorated Kim's room for her. It was to have been red, white and blue. "That

sounds very smart," we said. "How are you planning it?"

"Well," said Kim, "the curtains will be red, with little balls on the edge. The walls will be blue, and the rug will be blue, too, and *velvety*."

"And white furniture?" we suggested. Kim gave us a glance of patient pity.

"The furniture will be red, white and blue," she said.

Her mother stiffened visibly. We turned to her very small sister. "And what would you like in your room, Mary?" we asked. There was a long concentrated pause, while Mary thought. At last her face lightened and she turned to us triumphantly.

"A green chair," she said firmly.

PRESERVES FROM CRINOLINE COOKS

CONTINUED FROM PAGE 36

until thick. Crack open some of the peach stones with a hammer, and extract the kernels. Coarsely chop the kernels and the almonds, add to the peach mixture and let boil another minute. Put in hot sterilized jars, cover with paraffin and seal tight.

Another Southern delicacy is pear chips, made like this:

PEAR CHIPS

8 lbs. pears
5 lbs. sugar
½ lb. preserved ginger
4 lemons
½ teaspoon salt

Cut the pears in thin slices, rejecting core and stems; add sugar, and let stand four hours. Add lemons sliced thin (with seeds removed) and salt, and cook slowly for two hours. Fill sterilized, hot jars, and seal.

This recipe from Georgia is the perfect accompaniment for meat or game, and is a regular standby on Georgia dinner tables.

PEACH PICKLE

1 peck cling-stone peaches (large and firm)
2 lbs. light brown sugar
2 lbs. granulated sugar
1 qt. cider vinegar
1 oz. stick cinnamon
whole cloves

Boil sugar, vinegar and cinnamon 20 minutes. Peel peaches and stick two whole cloves in each one. Put them into the boiling syrup, and cook until soft enough to pierce with a straw. Fill hot jars with the peaches, let the syrup boil for another five minutes, and fill jars to the top, and seal.

The old-fashioned Dutch housewives of Pennsylvania are the most indefatigable canners in the country, for certainly nowhere else is such a variety of preserves, pickles, jellies and relishes considered necessary to a meal. Here are some of the Pennsylvania Dutch specialties.

QUINCE HONEY

8 large quinces
7 lbs. sugar
1 qt. boiling water
1 tablespoon finely chopped lemon peel
1 tablespoon finely chopped orange peel

Pare and grate the quinces, using all the fruit except the core and seeds.

Boil the sugar and water one minute, add grated quince and chopped peel. Cook 20 minutes. Turn into jelly glasses and seal with paraffin.

DUTCH WATERMELON PICKLE

Cut watermelon rind into small pieces and set to soak in a solution of alum water, allowing two teaspoonfuls of alum to one quart of water. Heat slowly to the boiling point and cook over a low fire for eight minutes. Drain, cover with ice water and let stand for three hours, adding ice if the weather is warm. Drain, and dry carefully on a cloth. Weigh the rind, and allow one pound of sugar and one cup of vinegar to each pound of fruit. Boil the vinegar and sugar ten minutes, add the rind and cook until it can be pierced with a straw. Put the rind in glass jars, add four whole cloves and a piece of mace to each jar, and fill up with the boiling syrup. Seal.

DUTCH APPLE BUTTER

½ bushel apples
4 gals. cider
3 lbs. brown sugar
2 tablespoons cinnamon
2 tablespoons cloves

Boil the sugar, cider and spices until they measure two gallons. Add peeled and cored apples, and cook until thick, stirring all the time. Pack in stone crocks.

From New England come these directions for preserving the grape and berry crop.

GRAPE CATSUP

5 lbs. Concord grapes
1½ lbs. brown sugar
1 lb. granulated sugar
1 pt. wine vinegar
1 oz. stick cinnamon
16 whole cloves
10 peppercorns
2 teaspoons salt

Heat the grapes over a low fire, mashing them until they are soft, and then press the juice through a coarse colander. Add to the juice all the other ingredients, boil until thick, strain through a coarse sieve, and bottle. To be served with game.

WILD GRAPE JELLY

Pick over the wild grapes, wash them and remove the stems. Mash a few at a time in the bottom of a preserving kettle over a low fire until all



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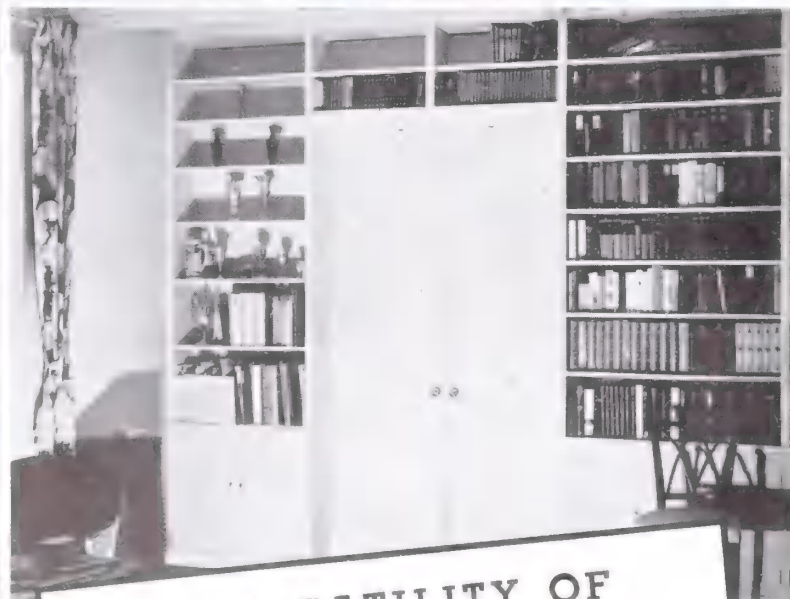
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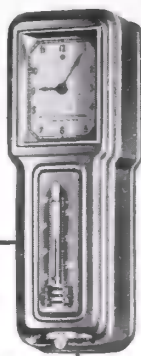
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are mashed. Boil half an hour. Strain first through a colander, and then allow the juice to drip through a double thickness of cheesecloth. Measure, bring to the boiling point, and boil five minutes. Add equal amount of sugar which has been heated in the oven. Boil fifteen minutes, skim carefully, and pour into hot, sterilized glasses. Seal with hot paraffin, and cover. Store in a dark, dry place.

GOOSEBERRY SAUCE

5 qts. gooseberries
4 lbs. sugar
2 cups lemon juice
1 tablespoon allspice
2 tablespoons cinnamon
1 tablespoon cloves

Put lemon juice, sugar, and spices on the fire and let boil one minute before putting in the gooseberries, which have been picked over and washed. Boil all together until quite thick. Pour into hot, sterilized bottles, cork and seal with paraffin.

SPICED CURRANTS

7 lbs. red currants
5 lbs. brown sugar
2 cups vinegar
2 tablespoons cinnamon
1 tablespoon cloves
1/2 teaspoon salt

Pick over the currants carefully, removing stems, wash them and drain well. Put sugar, vinegar, salt and spices, tied in a muslin bag, in an enamel preserving kettle and let boil two minutes. Add the fruit, and cook slowly one hour. Pour into hot sterilized jars, seal, and store in a cool dark place.

CHERRY BOUNCE

Place perfectly sound wild cherries in a large mouthed jar until the jar is half full. Pour on pure alcohol to fill the jar, and set aside tightly covered, for two months. Make a syrup of three cups of sugar to two cups of water, add a few whole cloves and stick cinnamon. Fill a quart jar half full of the syrup, and fill remainder with cherries and alcohol. Seal tight.

GRAPE JUICE

Pick and wash Concord grapes. Put in a kettle with enough water to cover, and cook slowly five minutes. Mash and allow to drain through two thicknesses of cheesecloth. Measure, and to one quart of juice add one half pound of sugar. Let boil ten minutes, skimming well as it boils. Fill the bottles, cork, and seal them with hot paraffin.

Green tomato pickle seems to be a citizen of every state in the Union, although its making varies slightly with geographical boundaries.

GREEN TOMATO PICKLE

1 pk. green tomatoes
12 large onions
12 green peppers
vinegar
3 lbs. brown sugar
2 oz. mustard seed
1 oz. tumeric
1 oz. celery seed
salt

Wash and cut the tomatoes in quarters, chop the onions and peppers, and sprinkle with salt, letting stand overnight. In the morning drain and cover with vinegar. Add spices, and cook slowly one and one half hours. Fill hot, sterilized jars. Seal very tight, and store in a cool, dry place.

Although wines and spirits are legal in so many parts of the country, there are still old-fashioned hostesses who hold that company cannot be properly received without a glass of home-made cordial or wine served with a suitable cake. Here are a few simple recipes for these delicious old-fashioned refreshments.

BLACKBERRY CORDIAL

Wash the blackberries, put them in a preserving kettle on the back of the stove and let them heat thoroughly, but not boil. Strain through a cheesecloth bag, getting some of the pulp, but no seeds. Measure the juice, and to every quart add one pint of sugar. Add a small stick of cinnamon and six whole cloves to each gallon of syrup. Cook until thick, and set aside to cool. When cool, add one pint brandy or whisky to every quart of syrup. Bottle and seal tight.

BULBS THAT KEEP DATES

CONTINUED FROM PAGE 44

successful flowering for even that inexperienced gardener who has decided to place all his winter hopes on the almost too popular "paper white" Narcissus. Even he, by observing a cultural and planting program that conforms to individual bulb requirements, can have flowering bulbs for definite dates, or for certain seasons, or for a continued span of bloom. If the stock is carefully selected, and ordered sufficiently early, success is then assured by adherence to a dated schedule of planting and care.

Any interesting selection includes both tender and hardy bulbs. These, however, are not always conveniently classed in this way in the catalogues. The hardy ones are native to cold countries and thus can resist the rigors of a winter outside. When planted in our gardens, they flower in autumn or early spring. Because they require a long period for root growth, an early planting is essential

when winter bloom is wanted from spring bulbs. Among the generous category of dependable, hardy, forcing subjects are Daffodils, Muscari, Scillas, Colchicums, autumn and winter Crocus, single early and double early Tulips, bulbous Iris and the Dutch Hyacinths in both miniature and large sizes. On the other hand, tender and half-tender bulbs come from warm climates and cannot survive freezing and, if already potted, are brought indoors before cold weather. Among the beautiful offerings of these tender types are Freesias, Lilies-of-the-Valley especially prepared for forcing, the French-Roman Hyacinths, polyanthus or "paper white" Narcissus and their yellow sister, certain Ornithogalums, Leucocorynes and that group of gorgeous big bloomers like Amaryllis, Clivias, Sprekelias, and Ismenes. If hardy hyacinths and other hardy material are grown in water and pebbles they must be handled as



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tender bulbs. These, then, and the French-Roman Hyacinths and the "paper white" Narcissus are discarded after blooming, but the other tender kinds, by careful and quite individual culture, can be held over for another year. Hardy types can all be set out the following spring to be established in the garden but will not respond to another forcing.

The hardy bulbs are all potted by the middle of October and are encouraged to develop a strong root system by setting them aside in some cool place—an airy cellar, or shady garden corner, or a cold-frame. If left in the garden they will require very heavy mulching. After their rooting period is accomplished—and this is definite according to type and variety—they no longer need to remain outdoors, as do their garden kin, awaiting the necessary warmth and sun, but may then be brought into the house and teased into an early blooming. However, even after their roots are developed, they can safely be left outdoors and their date of bloom thus conveniently retarded. As these potted bulbs approach more closely to their normal flowering time outside, their blooming speed after being brought into the house will be greatly accelerated.

On the other hand, as will be seen by the following suggested planting schedule, the planting of tender bulbs extends over a greater period of time. Those which require a long season for root development are potted up early with the hardy bulbs, but, when continued bloom is desired, only a few pots of the more quickly developing types are planted at this time. The rest of these are later spaced for a

succession of flowering. The dates of bloom given are possible with only average care, provided the planting dates are followed. An experienced gardener can often accomplish earlier bloom.

The same general potting mixture is used for most bulbs for forcing. Either Clay's imported fertilizer, or the less expensive, finely ground bonemeal is added at the rate of a four-inch potful to a wheelbarrow load of soil. Three parts of good garden earth to one part of leaf mold, with no manure, and sand only if the soil is a heavy one, is a satisfactory mixture. Small sized bulbs are more conveniently forced in four-inch pots, while the six and eight-inch sizes will accommodate the larger ones. When a generous planting is desired, "bulb pans"—clay pots of shallow proportions—will be found less awkward to handle. To insure uniform blooming, bulbs of the same size in the variety are planted together, and for a rich effect are spaced just far enough apart to avoid contact. The soil is pressed down within a half inch of the pot rim, just to cover the bulb tips. A thorough watering is then given. After this the bulbs are placed for their pre-rooting storage, indoors or out, according to their requirements. Watering is given sparsely, from time to time, to those handled inside, and almost all—contrary to the popular belief that "forcing" requires a high temperature—are developed in a well ventilated room of not more than 50° to 58° until the flower stalks have appeared. With some skill many bulbs can be forced in especially prepared fibre, instead of soil, and a few can be grown in pebbles and water alone.



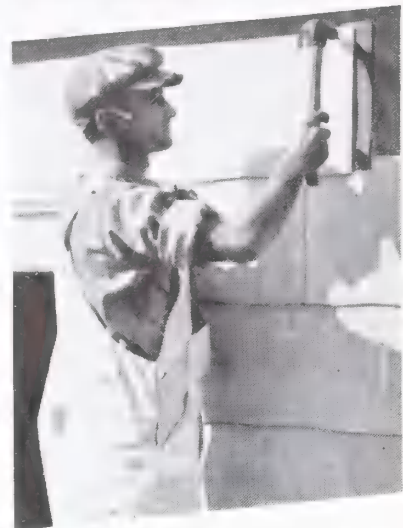
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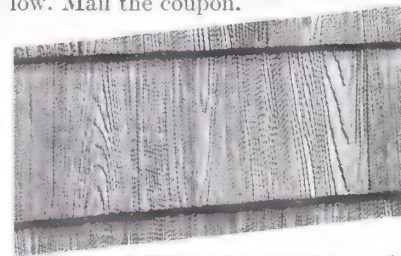


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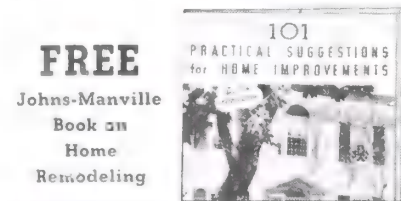
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casinos, Copacabana and Urca, where you can dance and play roulette. And don't forget that Rio is the place to buy diamonds, emeralds and aquamarines. (But if you want to bring home a monkey or a parrot, consult your consul first!)

In thirty-two days, on the other hand, you can get to Peru, on the west coast, and back home again—and have fallen under a spell of adventure and a sense of the infinite past in the meantime. Five hours from Lima, by plane, is Arequipa, seven thousand feet above sea level: the snow-covered mountain known as "The Gentleman" stands on guard over this ancient town. Today globe-trotting artists and writers gather there, enchanted by its charm. If you go to this city of perpetual sunshine, stay at the Quinta Bates, the famous flower-covered inn managed by the vivacious motherly woman known affectionately the world over as "Tia Bates." Not far from Arequipa is Lake Titicaca (remember your geography?) the highest navigable body of water in the world, and surrounded with incredible mountain peaks, whose white caps are twenty-two thousand feet high.

A few hours from Arequipa—overnight by rail, to be exact—is Cuzco, which is one of the most thrilling cities in the world—not because of its streets, its shops, its cafés and theatres; but because in 1100 the Incas built their gold-adorned palaces and temples and established a civilization that the Spaniards wiped out four hundred years later. Cuzco is a modern city, with medieval buildings, built upon the ruins of an ancient civilization. Its streets are like no others in the world: the lower walls of the buildings are made of Inca stone, and the upper floors are of stucco in the Spanish fashion, with grilled windows and overhanging balconies. Be sure, if you go to Cuzco, that you see the colossal fortress of Sacsahuaman. No one knows who built this amazing structure, nor how the mammoth stones which are its walls were cut or carried from the quarry. It remains, like so many Inca and pre-Inca ruins, a marvel of engineering, cloaked in mystery.

When you stop in Lima—either on your way to Arequipa or when you come back—try to get rooms at the Gran Hotel Bolivar, which is one of the finest hotels in Latin America. Among the restaurants, Leon's is popular; and at La Cabaña guests dine on terraces that overlook a blue lagoon. If you can go to the Country Club, by all means do so, for it too is most attractive, and more European than any other restaurant. And you may even discover and make famous a dining place of your own!

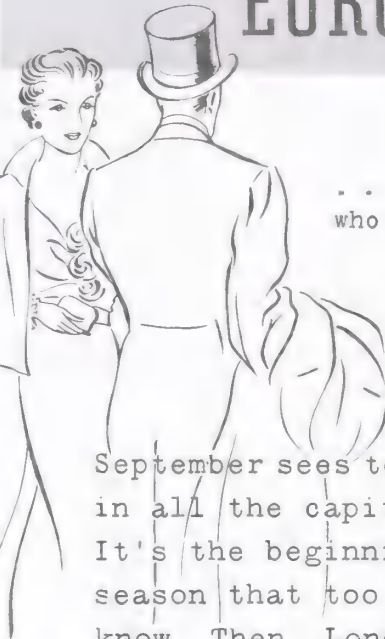
If you drop in at the Confiterie Marron for a cocktail, you'll have movies as well—proving again that South America knows how to be gay. And at the Teatro Campoamor, you'll find the nearest thing to a real folk theatre to be found in South America.

On the way home, you will stop at Colón, which is one great bazaar, where the silks and satins, bronzes and ivories of the East are displayed next to perfumes from Paris and such Western things as Valenciennes lace. And when you stop at Panama, don't forget that this is the place to buy the best Panama hats in the world!



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IS IT INSURED?

CONTINUED FROM PAGE 34

to the nature of the damage and the judgment of the claims adjuster. Compensation for damage by water dumped on the fire would be included. So would damage by lightning-set fires, in the present day policies, without extra cost. Hurricane insurance is a separate item, affected largely by geography. Damage caused by hail, mobs, "civil strife" or wars is another matter entirely. Assuming a \$10,000 house, in a city with a class B rating, your annual premium would be somewhere around \$18.

And speaking of "ratings," the premium you pay is affected not so much by the type of house you live in, its condition or immediate surroundings, as by the kind of fire-fighting equipment your town boasts. Unless your local fire department has a fire tower, it cannot get a class A rating. Thus only three cities in Massachusetts, for example, come under the wire. Class B cities may be riddled with pumps and engines and hose wagons. Still you will pay a higher price for your insurance there than where the added equipment is available. Remember this, as a taxpayer, when your mayor advocates buying a shiny red tower truck. He may be raising your taxes forty-one cents a year. But he may also be lowering your insurance bill two dollars.

Household furnishings are protected against fire loss at the rate of about \$2 per thousand of valuation, with a higher rate for apartment dwellers. You may declare any value you wish; but remember you collect only on the appraised value of the things damaged or destroyed. The length of time your house remains unoccupied per year affects these policies. Common sense suggests that you make an inventory of your furnishings so you, at least, will know what has been destroyed when the fire has passed. (Incidentally, keep all policies and inventories in your safe deposit box—not your desk.) The insurance company doesn't know or care; it merely passes upon your declaration and the adjuster's report. For the same reason, it is well to have an appraisal made of your house. If it is new, take the contract figure. If it is not, get a figure from a good contractor. (If there is a mortgage, use the figures of the mortgage holder.) And don't try to fool the insurance company. In the first place there is no way to do it, and in the second you wouldn't succeed.

Before we leave the subject, consider three other points. The first concerns what are known as "personal interest" factors—things which make your house less inflammable or less likely to catch fire. Have at least two man-sized fire extinguishers. Keep them filled—and periodically refilled. Place them where they will be most convenient when a fire starts. Don't tuck them away in closets. Lightning rods or grounding devices may save you from losing your home, though lightning is a strong poison and may wreck anything short of a steel skyscraper. Lightning arresters on radio antennae are sound. So are the various signal devices which warn of fire when temperatures in any part of the house (usually the basement)

rise too far too fast. A fire hose is a sensible thing to have, piped and ready for use, as occasionally are sprinkler systems, especially in the basement and in larger houses. But remember: only your house and not your premium rate is affected by these things, nor, for that matter, even by fireproof construction. For residences, the companies take whole cities or districts in a lump and apply the same rate throughout. Special ratings are another story entirely.

Oil smudge insurance, if you have an old model oil burner, may be well worth its slight extra cost as a rider to your fire policy. This covers you against damage to furniture, walls, draperies, and the like if your burner should kick back in any way and spread almost impalpable but very adhesive oil soot through the house. Loss from such cause has been known to run into the thousands.

Again, don't overlook boiler explosion insurance, even though you have a modern boiler and may reasonably decide you don't need it. This policy insures you against loss of life and damage to property caused solely by the explosion itself. It does not compensate you for loss by fire if fire results. And bear in mind that your regular fire policy does not cover the wrecking of your house by the explosion, even if fire follows. Thus if the boiler tears your house apart, your boiler insurance covers you for the demolition of the structure, and nothing else. If fire results from the explosion, your fire insurance will cover your loss; but the value of the ruined property, from the fire insurance company's point of view, will now be only what it was after the explosion, not before. If you think this is complicated, think what a headache the insurance adjusters will have in determining where the explosion damage stopped and the fire damage began.

You may have a "cracking and fracturing" clause included for a cast iron boiler to cover you against damage resulting from that clause. Steel boilers won't crack.

Theft. Burglary (breaking and entering), larceny (say, when the butler makes off with the family plate—hence an "inside job") and theft are all lumped together under one policy. But within the lump are three divisions: 1) insurance on specified articles only; 2) insurance up to 50% on jewelry, silver and furs; 3) complete coverage on all household furnishings and possessions. In the first class, obviously, an inventory is necessary. On the others, it is advisable for your own reference if for no other reason. Further, your inventory should be kept up to date. Servants may commit larceny and your guests may commit theft. Your brother-in-law, according to the terms of this insurance, cannot commit either one. You must settle with him yourself.

Into the various details of theft policies and premium costs we can't enter here, nor into the coverage for all kinds of loss under "all-risk" policies. Your agent should (and doubtless will, if he is a good agent) tell you all about them. We merely bespeak for him a fair hearing.



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Above: An elder of the Bomvaan Tribe in Transkei

Below: The pier at Capetown, with the City and Table Mountain in the background

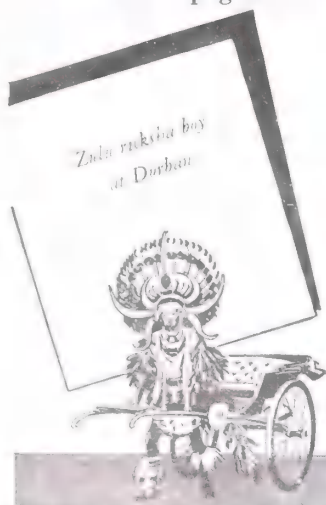
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AMERICA BUILDS

CONTINUED FROM PAGE 50

Hartford residents seem to like bright color, for there is a rather surprising number of houses with blinds or shutters of red and more than one trimmed with light blue. As far as the modern house goes, however, Hartford residents are conservative, for there is not one—at least in this West Hartford section. This conservatism, however, may be breaking down, for, according to the *Hartford Times*, a house in the best international manner is soon to be built here. Significant, too, is the fact that a local architect, Mr. M. H. Lincoln, is building for himself a house of concrete blocks which, because they have a textured surface and are laid up random in three different widths and because, furthermore, they are made of white cement and will have no exterior finish, will give a house marking certainly a departure from well-established Connecticut precedents.

The house that sells in West Hartford without any difficulty, according to several local authorities, is the one that sells, with land, for around \$10,000. But there is also a steady demand for the \$7,000-\$8,000 house. And a sprinkling of more expensive ones shows a market for them, too.

Around Boston you will find the same activity. In Brookline, Belmont, Newton, Wellesley, Milton, Braintree, Melrose the sound of the hammer or the steam shovel is just as persistent. And here you will find the same range of prices, with the \$6,000-\$8,000 house very popular but the \$16,000-\$20,000 house by no means rare. In fact, the larger house is the common one in the developments at Wellesley and Belmont.

Among the smaller houses the Colonial evidently still holds the popular vote. Among the larger houses, classic Georgian prevails. Two are illustrated. There are many variations on this theme. Some have a pitch roof, some a hip; some are all wood, some have the front façade of brick veneer either in natural color or, as is often the case, whitewashed, or occasionally one is seen in stone; all have a covered passage, usually enclosed, connecting the house with the garage.

You will practically never see among these newest houses built within the past year or two the English Tudor house that was so much

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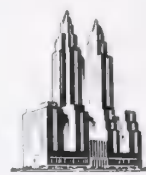
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the vogue, especially in Brookline, a few years ago. Of hybrid architecture, expensive to build and inappropriate for modern living conditions, this house has fortunately lost caste. Today houses are simpler and more dignified than a few years ago. Now they rely more upon mass and proportions for their effectiveness than upon any "cute" detail added for sales talk. This is true of houses in all three cities mentioned here. Taste beyond any doubt has definitely turned from the picturesque to the more severe classic. Around Boston, too, the more progressive builders recognize that the architect-designed house attracts a better type of purchaser.

In plan, the larger houses, like the Boston ones illustrated, usually have living room, dining room, kitchen, lavatory, and often a small study, on the first floor; three or four bedrooms, two master's baths, and maid's room and bath—usually over the garage—on the second floor—and a game room in the basement. Although some builders think that this basement room has lost popularity since prohibition went out, others say they cannot sell a house without it. The smaller houses have living room, dining room, kitchen and three or four bedrooms and bath. Especially demanded in Boston is adequate closet space. To the woman purchaser failure in this respect cannot be compensated for by tiled baths or fancy gadgets. She also demands air conditioning, and evidently the man of the house concurs in this, for no larger house is built here without it. Air conditioning seems not to be so universally in demand in Hartford, but neither is it uncommon.

In Providence the story is somewhat different. As an industrial city Providence has shared the more severe drubbing that the depression dealt out to such cities. Its building activity is, therefore, the more commendable. Figures show that the greatest demand here is for the smaller house and the five to seven room house is the one commonly seen. In Cranston, south of Providence, and in North Providence there are large developments of houses of this size; in East Providence, too, in the Rumford district, houses in this class are being built. Usually there is an attached one-car garage but often the garage is separate.

Evidently the Providence builder is not yet wholly convinced of the value of the architect and is building in many instances without benefit of his aid. In East Providence, however, the Colonial house of established characteristics is common and compares favorably with the best examples of this type seen in Hartford and Boston.

Reports show that all over the country there is a larger rate of residential construction in cities of 100,000 population and over than in smaller ones, as is certainly the case in New England. The curve of residential building is definitely approaching upper levels. There is every reason to believe that it will keep rising, for it is estimated that 300,000 new dwellings will be built in 1936 and that there will be an average of 760,000 built annually until 1945.

Photographs of the Hartford and Providence houses by F. S. Lincoln; of the Boston houses by Paul J. Weber.

—ETHEL B. POWER

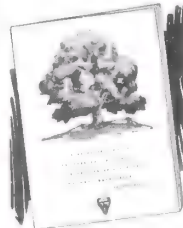
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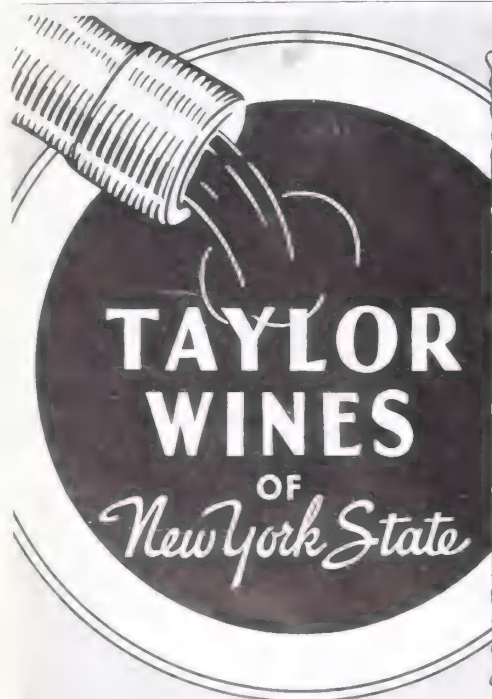


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Vodka. One of the engaging things about Smirnoff vodka is the fact that it is made in Bethel, Connecticut. It always seems incredible to us that this drink of Czars and peasants should be made in any way but utter secrecy, in the dark of the moon. But the company that makes it is the same one that was for years the exclusive purveyor of vodka to the Czars in Russia, and so the results are as good today as they always were. Consider the Vodka Collins:

juice of half a lemon
1/2 tablespoon powdered sugar
1 jigger Smirnoff Vodka

Shake in tumbler, fill with club soda, and add ice. Decorate with mint. We think Vodka had better enter your life.

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HOUSE BEAUTIFUL

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To Order. It is bittersweet to review the first booklet of this month, Vendôme's catalogue of food. If you want to know what we mean, sit with their catalogue in your hands, think of Vendôme and the kind of food they are famous for, and then read such little items as Droste Cocoa (that marvelous Dutch kind), Stilton cheese in port wine, or—less traditional—Ro-crème, which is Roquefort and cream cheese together. Baba au Rhum, homemade cookies, pickled watermelon rind, Black Forest honey, ripe olives and mushrooms, and you'll find yourself slaving on the pages. However, Vendôme has a higher purpose than just to wrap things up and send them home for you. Suppose you are suddenly confronted with your mother-in-law, your ex-husband, your old nurse and the uncle who is leaving you everything, all of whom think it would be just fine to come to dinner with you. In circumstances even remotely like these you telephone Wickersham 2-2224 and ask for M. Dadone, who with a kind of executive sympathy sends you over a dinner which will have your guest swearing eternal friendship by dessert. On the other hand, if your best British beau is coming over on the *Queen Mary*, drop in at the Vendôme for a tin of Earl Grey tea. You can buy Bath Oliver biscuits for him, too.

Ham. Gobel publishes a booklet called Hospitality Suggestions, which is filled with colored illustrations of Gobel's hams and sausages and other delectable meats. We kept brooding over one miraculous ham covered with slices of pineapple and cloves. However, on the opposite page was a recipe called casserole of ham with apricots, that won us away from the picture. It can be made of Gobel's ham, thus:

Cut a slice of Gobel's Town Club cooked ham, $\frac{3}{4}$ " thick; rub brown sugar into it on both sides. Lay the ham in a casserole, stick a few whole cloves here and there into the surface, and surround with canned halved apricots. Pour over a little of the apricot juice, and sprinkle all with brown sugar. Cover and bake until tender. Remove, cover and brown slightly. Serve in the casserole.

Ready Mixed. Heublein has taken the cocktail matter in hand, and, in the interests of speed, efficiency and unfailingly well-mixed cocktails, has produced a series of club cocktails all ready to serve. You just add ice and shake (or stir). And Heublein suggests that, with their Manhattan, you would like salmon and tomato canapés. You drain the juice from canned tomatoes and mix the pulp with minced salmon (or chopped ham if you'd rather). Then add chopped green pepper and onion and A-1 Sauce. Chill in the refrigerator, and spread thickly on toast. Garnish with slices of pimento or sliced stuffed olives.

Dubonnet. Dubonnet is prepared according to a secret formula, but its popularity is no secret at all. It is made of fine old wines plus quinquina bark, and as everyone knows tastes simply delicious just as it is. There are a lot of things you can do with it, however, and one of them is a Dubonnet Cocktail, which is half Dubonnet and half gin and a thin slice of lemon. You stir this and add ice.

Trifle. One reason the sun never sets on the British Empire is that the youth of its nation is brought up on Trifle. Some Americans know Trifle, but not enough—and they call it Topsy Pudding, which is no way to bring up children. The Taylor Wine Company, of Hammondsport, New York, has a little folder with some good simple recipes using wine. Trifle is one of them, and we are delighted to give it.

- 1 small sponge cake
- 6 tablespoons raspberry or strawberry jam
- 1 cup Taylor's sweet Catawba or port wine
- 1 package Royal Vanilla Pudding (or a soft custard)
- $2\frac{1}{2}$ cups of milk

Cut sponge cake in one inch slices and make a layer in bottom of shallow dish. Spread with jam. Moisten with wine. Mix Royal Vanilla Pudding with milk, bring to boil, stirring constantly. Cool. Pour over cake. Allow to stand from one to two hours. Cover with whipped cream if desired.



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ROSE REVIEW

CONTINUED FROM PAGE 29

After a close study of the large
field of annual novelties from every
grower and a systematic process of
elimination, I can unreservedly recom-
mend the following collection. Start-
ing with the Hybrid Teas, backbone
of all Rose gardens, the following
descriptions are in color sequence.

SNOWBIRD (U. S.). Large and full,
fairly fragrant. The center is slightly
tinted with buff and the arrangement
is rather informal or "négligé," but
it soon attains the pure white stage.

MRS. FRANCIS KING (U. S.). A hy-
brid of *Rosa nutkana* and related to
Leonard Barron, first of that breed.
Very large and full, first tinted cream
and ivory eventually turning to white.
Something different from the usual
Rose. Delightfully fragrant.

ALICE HARDING (France). This is a
real Rose of the classic exhibition
form, a great advance on previous
formal Roses of the yellow range. The
color is of polished brass, uniform
without tints. Richly endowed with
honey fragrance. Free bloomer.

ECLIPSE (U. S.). The international
sensation of the year, prized in Rome,
Paris and other test gardens. The long
streamline bud two inches long and
often up to three inches, held in orna-
mental sepals, is of rich gold without
shading. Petals are large and tough
but they are not numerous, averaging
20 to 25 with more in the autumn.
The name Eclipse came about because
the seedling bloomed for the first time
on total eclipse day in August, 1932,
and it will go in commerce with the
slogan "it eclipses 'em all." Its latest
triumph is winning the Bagatelle Gold
Medal in France on June 12.

DIRECTEUR GUERIN (France). An
exhibition type for those who love to
grow the ideal or classic rose. Very
large and full, of perfect form, color
a peculiar mixture of yellow and buff.

GOLDENES MAINZ (Germany). The
purest yellow Rose, the undiluted
clear glistening yellow of a dande-
lion in the morning dew. Blooms are
medium large, with many but small
petals giving the bloom the rounded
form of a peony. A very ornamental
plant of great floribundity.

GLOAMING (U. S.). One of the most
beautifully formed buds in modern

rosedom on long stems. Salmon pink
heavily laden with gold at the base. A
large bloom with recurring petals of
rich salmon with a light orange cast.
Delightfully fragrant. Very strong
grower. It was given a gold medal by
the National Horticultural Society of
France last May.

MCGREY'S PRIDE (Ireland). The
name fully justifies the Rose. A large
handsome pink bloom with much
orange and salmon. The center petals
stand erect and give the bloom the
shape of a half tennis ball.

OPAL (U. S.). The plant is so
healthy and robust and powerfully
strong that the name "Gorilla" had
been suggested. But Opal better and
more genteelly describes the color of
the great bloom, quite large in size
and carried on a stiff stem.

SIGNORA (Italy). I believe this Rose
from the land of sunshine and Chianti
wine is a real masterpiece in both
plant and bloom. Long bud of a warm
burnt Sienna opening to a lighter hue
toward mandarin. The plant is tall
growing with every bloom on a long
stem. Foliage is quite handsome. In-
dispensable for cutting.

MME. CROIBER (France). A heart
balm for those admirers of Los
Angeles who had difficulty in growing
it. This Rose has all the fine points of
the world-famous Los Angeles and
every character that makes a plant
handsome and easy of culture.

CARILLON (U. S.). The singing
Rose! Always cheerful and gay. A
much improved Mme. Edouard Her-
riot and of easier culture. To be ap-
preciated at its full value, Carillon
should be planted in groups. The
plant is branching and spreading, thus
ideal to blanket a bed. The bud is
orange scarlet, long-pointed and opens
up to a lovely coral flame.

MCGREY'S TRIUMPH (Ireland). An-
other of the famous McGreys Irish
Roses and a real triumph, Mammoth
bud and bloom cerise pink to cerise
red with a pronounced yellow mark-
ing at the base. Very large, abundant
foliage and a good grower.

TEXAS CENTENNIAL (U. S.). A red
sport of the great President Hoover
Rose with all its good attributes but
with a maroon bud opening to a large

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bloom with red outskirts and a center of a lighter tone.

RADIANT BEAUTY (U. S.). A sport of the famous Francis Scott Key but a better formed bloom and a more vivid color. Same fragrance.

ROCKET (U. S.). A very large crimson bloom full to the brim with rich old rose perfume. Good cutting Rose, vigorous grower.

MATADOR (Holland). Queer to give a Spanish name to a Nordic Rose but the color reminds one of the brilliant cape of the principal actor of La Plaza del Toros. A decided improvement over Étoile de Hollande.

DICKSON'S CENTENNIAL (Ireland). No better Rose could have been selected to commemorate the centenary of the great house of Alex. Dickson & Son. A handsome bloom of good form, very fragrant, dark red with a maroon velvet sheen.

The Polyanthas are well represented. It is not often that we have something distinct in that class. Here are four outstanding ones.

SNOWBANK (U. S.). Somewhat of a new type of plant, well rounded and literally covered with sprays of medium size flowers. They first show a light tinge but soon turn to snow white and last a very long time. Very effective for a border.

ABERANTE (U.S.). A large flowering polyantha, extremely ornamental. Robust and branching plant but not tall with a profusion of semi-single flowers 2½ inches across. Light pink, tinted salmon. An ideal bedding type.

GLOIRE DU MIDI (Holland). Meaning Glory of the South and thus named because the color does not burn in hot sun. A medium size plant with large sprays of a soft salmon color, slightly suffused with orange between Gloria Mundi and Cameo. Is a good pot plant as well as in the garden.

BERNICE (U. S.). Most pompon polyanthas are sports. Hence their unsettled colors. This one is a seedling, and there is no variation of color in age of the florets in the same spray. Brilliant pink buttons in large trusses, very long lasting. A welcome newcomer for the pot plant as well as mass or border planting.

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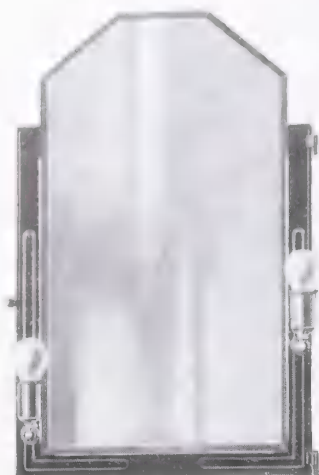
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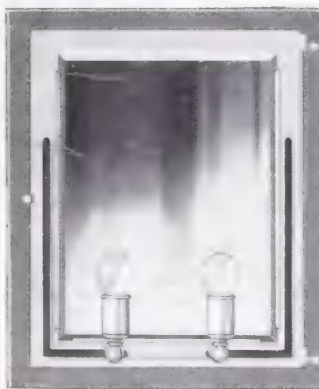
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INDIANAPOLIS, IND.....	Talbot 0216	SEATTLE, WASH.....	Eliott 6662
JACKSONVILLE, FLA.....	7-1448	SPRINGFIELD, MASS.....	6-7241
JAMAICA, N. Y.....	Republic 9-3366	SYRACUSE, N. Y.....	2-1167
JERSEY CITY, N. J.....	Journal Square 2-4360	TACOMA, WASH.....	Broadway 3166
KANSAS CITY, MO.....	Valentine 7134	TOLEDO, O.....	Main 6831
LANSING, MICH.....	2-0625	TOPEKA, KAN.....	8568
LEXINGTON, KY.....	7276	TRENTON, N. J.....	6348
LINCOLN, NEB.....	F-1220	TROY, N. Y.....	5920
LITTLE ROCK, ARK.....	6071	TULSA, OKLA.....	7231
LONG BEACH, CAL.....	811-68	UTICA, N. Y.....	4-3212
LOS ANGELES, CAL.....	Trinity 3076	WASHINGTON, D. C.....	National 8030
LOUISVILLE, KY.....	Wabash 3027	WICHITA, KAN.....	2-4429
LOWELL, MASS.....	9112	WILMINGTON, DEL.....	3-2011
MEMPHIS, TENN.....	7-4601	WORCESTER, MASS.....	3-2928
MIAMI, FLA.....	3-2155	YONKERS, N. Y.....	4174
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October

Price 35 cents

DO NOT LET THAT OLD HEAVEL
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AMERICAN
FURNITURE
COMPANY

The
Bride's Issue





The new COURTSHIP pattern in sterling is romantic without being sentimental. Its fine details and graceful proportions will keep it correct and lovely always.

Courtship....



AN EXQUISITE NEW PATTERN BY INTERNATIONAL STERLING

Let this lovely youthful pattern — COURTSHIP, by International Sterling—make you decide that you *must* have sterling for your table.

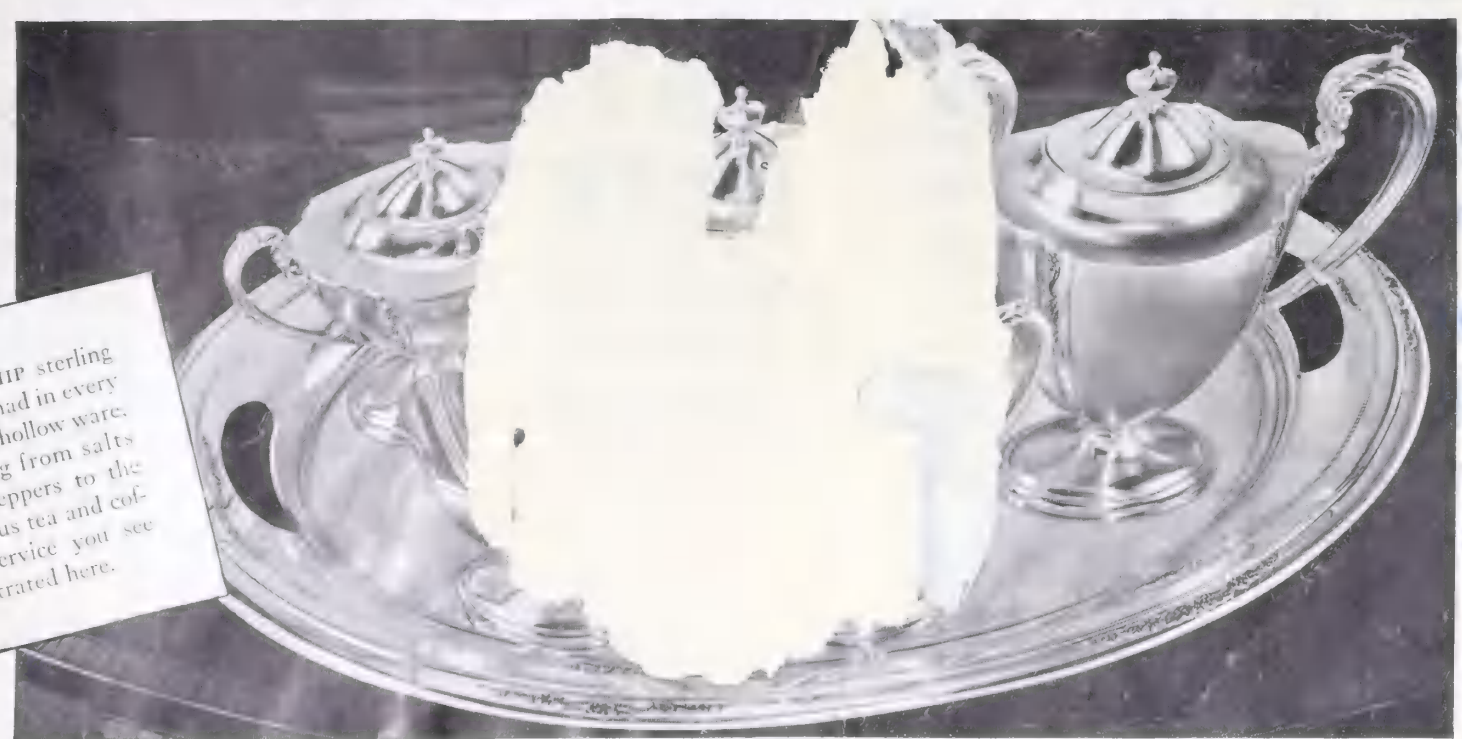
The cost of a complete service shouldn't deter you. For sterling is not expensive now. Besides —most jewelers will gladly arrange for convenient terms of payment, so that you can *pay for your silver while you enjoy it*. Then there's the "lay-away" plan, which many jewelers offer.

Act now to acquire your sterling. See COURTSHIP at your jeweler's. It has the beauty of design and perfection of workmanship that makes silver by International Sterling a proud possession in the most perfectly appointed homes.

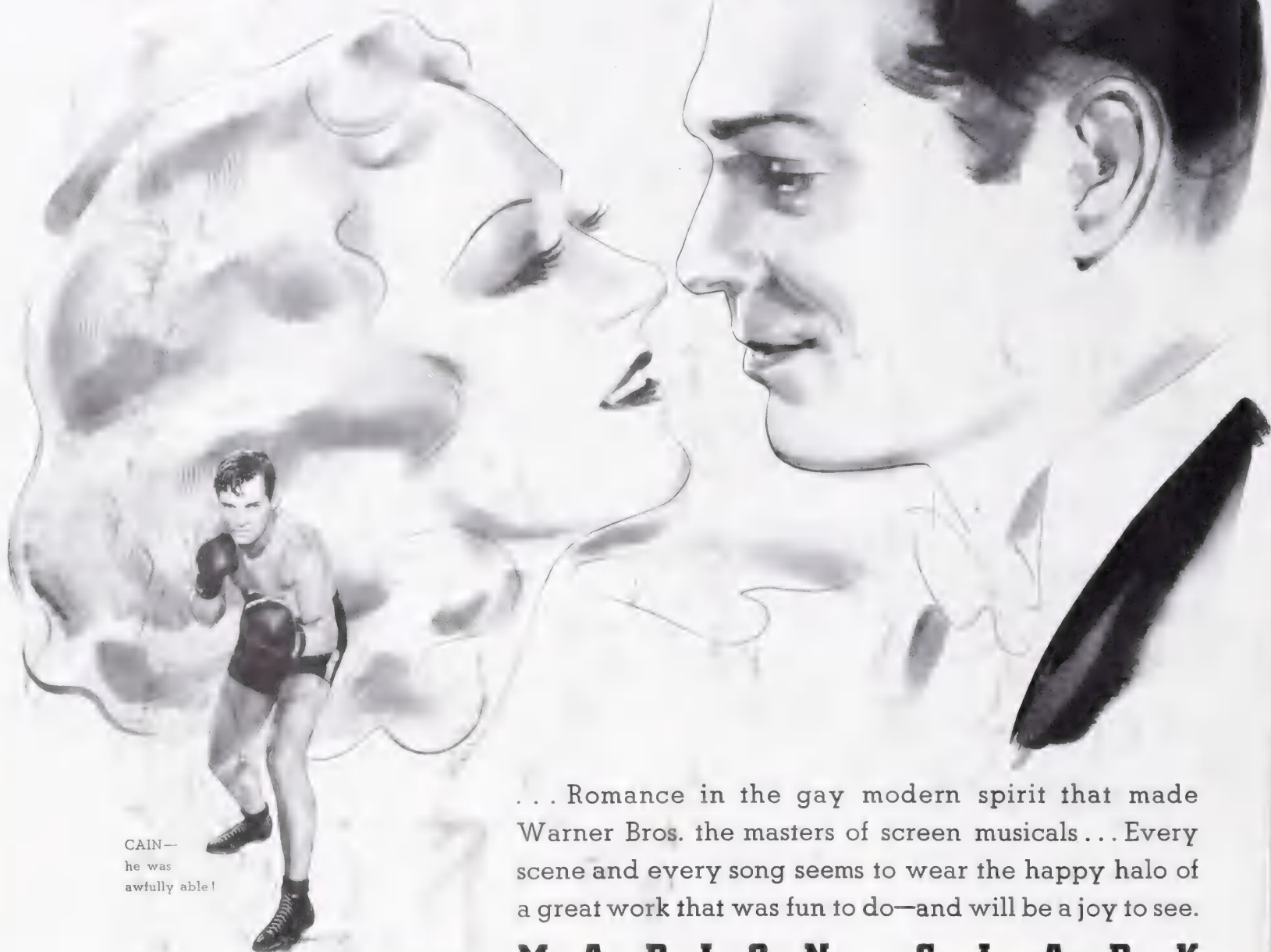
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INTERNATIONAL SILVER CO., WALLINGFORD, CONN.
A Member of the Sterling Silversmiths' Guild of America

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COURTSHIP sterling may be had in every kind of hollow ware, ranging from salts and peppers to the glorious tea and coffee service you see illustrated here.



WHEN CLARK MAKES LOVE TO MARION
THE WHOLE WIDE WORLD'S IN TUNE



CAIN—
he was
awfully able!

**TO MARION DAVIES AND
CLARK GABLE, "THANKS!"**

for moving so far ahead Warner Bros.'
march of new season hits that began with
"The Green Pastures" and "Anthony
Adverse" and will carry us on to—
"GREEN LIGHT," from the celebrated best-seller
by Lloyd C. Douglas

ERROL FLYNN and OLIVIA de HAVILLAND in
"THE CHARGE OF THE LIGHT BRIGADE"

"THREE MEN ON A HORSE" from the famous
stage laugh hit with an all-star cast

DICK POWELL in "GOLD DIGGERS of 1937"

... Romance in the gay modern spirit that made
Warner Bros. the masters of screen musicals... Every
scene and every song seems to wear the happy halo of
a great work that was fun to do—and will be a joy to see.

M A R I O N C L A R K
DAVIES • GABLE
in
CAIN and MABEL

With ALLEN JENKINS • ROSCOE KARNS
WALTER CATLETT • DAVID CARLYLE • HOBART
CAVANAUGH • Directed by LLOYD BACON

The rhythmic song hits "I'll Sing You a Thousand Love Songs," "Coney
Island" and "Here Comes Chiquita," by Harry WARREN and Al DUBIN
set the pace for brilliant new Bobby CONNOLLY dance creations.

Warner Bros.

A COSMOPOLITAN PRODUCTION



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HOW TO START A BUSY DAY

When your bed is made with Wamsutta *Supercal* it acquires a new usefulness as the world's best place to relax while you make your plans in peace and comfort. And then, when your busy day is done, you will find that there is nothing like the luxuriously fine, even texture of these sheets and snowy pillow cases

... with their exclusive EQUI-TENSION weave ... to smooth your way to sleep again.

You will be interested in the new booklet, "Beauty Sleep," which tells you how to get the most value, for beauty and relaxation, out of your bed and the sheets you buy for it. Address: Dept. HB-9.

WAMSUTTA MILLS • Since 1846 — The Finest of Cottons • NEW BEDFORD, MASS.

WAMSUTTA *Supercal* **SHEETS**

REG. U. S. PAT. OFF.

Reed & Barton



R E E D & B A R T O N

Presents

Sonata

A NEW SOLID SILVER PATTERN OF GRACIOUS HARMONY



In the past, famed composers have created a new beauty in music with their sonatas. Now with Sonata, Reed & Barton silversmiths intro-

duce a fresh harmony of line, a more completely modern tempo, in sterling. Of aloof simplicity, Sonata lends itself with equal distinction to elaborate settings or casual usage. It gains increased elegance when marked with Reed & Barton's new raised monograms of pure silver.

And Sonata is but one of many notable Reed & Barton patterns in sterling (solid silver), such as Hawthorn, Francis First, and Old English Antique. These and all the other distinguished flatware designs by Reed & Barton are obtainable by the deferred-payment plan. Many leading jewelers now sponsor this agreeable arrangement.

Sonata is on display at your jeweler's. Do stop by and let your appreciative eyes and fingers delight in its subtle beauty and fine balance.



HAWTHORN

FRANCIS FIRST

OLD ENGLISH ANTIQUE

Silversmiths T A U N T O N , M A S S .

THE SILVER CORD—*Fortunate is that home where music is known and loved. There, some strange, compelling power binds children and parents together. There, the young mother sings the child to sleep . . . the boy begins, at the piano, his venture into realms of gold . . . and friends, light-hearted, gay, repeat the songs of youth. Music brings to every home a rich measure of joy. It is the inspiration of the new generation . . . the tranquil refuge of those whose fuller years have come. It twines a silver cord of comradeship around father, mother, children . . . unites their home, and all who enter it, with things which are deepest, finest, true.*



STEICHEN

A DISTINGUISHED NEW STEINWAY

AT A REMARKABLE
NEW LOW PRICE

\$885

LIBERAL TERMS

There is no question but that the informed music-lover, given his choice of pianos, would unhesitatingly select the Steinway. To the virtuoso, the teacher, the layman, it is the one, incomparable instrument. And it is now within the reach of virtually every one—for the superb new model "S" may be had at the strikingly low price of \$885.

This is a *true* Steinway. It was not created merely to meet the exigencies of business conditions. As a matter of fact, Steinway & Sons refused to build this piano, despite great demand for it, until every detail of quality

could be assured. It is a *new* instrument, at a *new* price, but it is first of all a *Steinway*.

Thus in not a single particular of quality does it depart from the Steinway of Hofmann, Horowitz, Paderewski, Rachmaninoff. The tone is the glorious Steinway tone. The action is the Steinway Accelerated Action, responsive to the slightest touch of the fingers. The case is an exquisite example of fine cabinet-work—turned, tooled, and polished by skilled Steinway craftsmen. In our opinion, this is the finest piano obtainable at the price. You may purchase the Steinway on very

generous terms. Pay a small sum down, and pay the balance monthly over a period agreed upon. . . . Your Steinway will be delivered *at once* . . . to mark, for you and your children, one of the happiest days of your life!

LIBERAL TERMS ON THE NEW STEINWAY

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway with a small deposit—the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.



SEE LAST PAGE

THE INSTRUMENT OF THE IMMORTALS



CURTAIN-CALL FOR FALL

Quaker curtains, by all means, because they are decoratively what the well-dressed window "is wearing this season". Because they are the most beautiful and practical of all glass curtains. At your favorite store—look for the name "Quaker" woven in the top selvage.

To help you choose the right Quaker curtains for your windows send for book—"Correct Curtains"—50 photographs and let "everyday" window problems and correct solution. Send 10c, Quaker Lace Company, Department 10B, 330 Fifth Avenue, New York.

QUAKER STOCKINGS...Quaker Crepe-Voile ringless silk stockings give extra wear. Ask to see them.

QUAKER NET CURTAINS



FOR A BROWN AUTUMN . . . a colorful and gay autumn . . . Crane has created a new paper and named it Jodhpur Tan.

Its shade is smart and complementary to the prevailing tones of the season. Lending itself particularly well to bordering and stamping in various colors, Jodhpur Tan will give your correspondence a touch *au courant* and enhance it with that correctness Crane's Fine Papers naturally confer. Your jeweler and stationer will show you Jodhpur Tan and other fine papers by Crane for autumn. As a postscript to brides, may we suggest that they also ask to see Crane's Kid Finish Naturel for invitations and announcements. For generations this paper has been the first choice of the discriminating.

Crane's FINE PAPERS

MADE IN DALTON, MASSACHUSETTS SINCE 1801

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Towle Sterling - to have and to cherish



Select your Sterling carefully, so that it may be a permanent investment in beauty. If you choose a Towle pattern you may be sure it will please you, for Towle patterns have fine design, balance, and beautiful finish, and are open stock for many years. Write for free pictures and prices of Towle patterns or enclose 10c. for new book, "How to Plan Your Wedding." Address: TOWLE SILVERSMITHS, Dept. M-10, Newburyport, Mass.

TOWLE

Makers of Sterling only . . .
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HERE

it is!

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the Press**



THE BUILDING MANUAL will prove a valuable guide towards a home of lasting satisfaction.

THE BUILDING MANUAL is at the better newsstands—or mail the attached coupon with 50 cents, and we will supply you promptly. ACT TODAY!

Now is the time to plan your new home or modernize your old one, but before you begin . . . Get Your Copy of the Fall 1936 Edition of the HOUSE BEAUTIFUL

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HOUSE BEAUTIFUL
72 Madison Ave., New York
Enclosed please find fifty cents (50c) for my copy of your Fall 1936 BUILDING MANUAL.

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HB 18-36

THE BUILDING MANUAL renders first-aid to all building questions in terms of the most up-to-date materials, usages, and costs.

Here are a few features of this practical home planbook for practical home planners:

PLANNING... From the choice of site to the completed houses.

PLANS... For little, big and middle-sized houses, in designs from centuries ago to the present.

HOUSES... Photographs showing that America is building better than ever, presented for your inspiration.

ROOMS... How interior arrangements make or break the essential livability of a home.

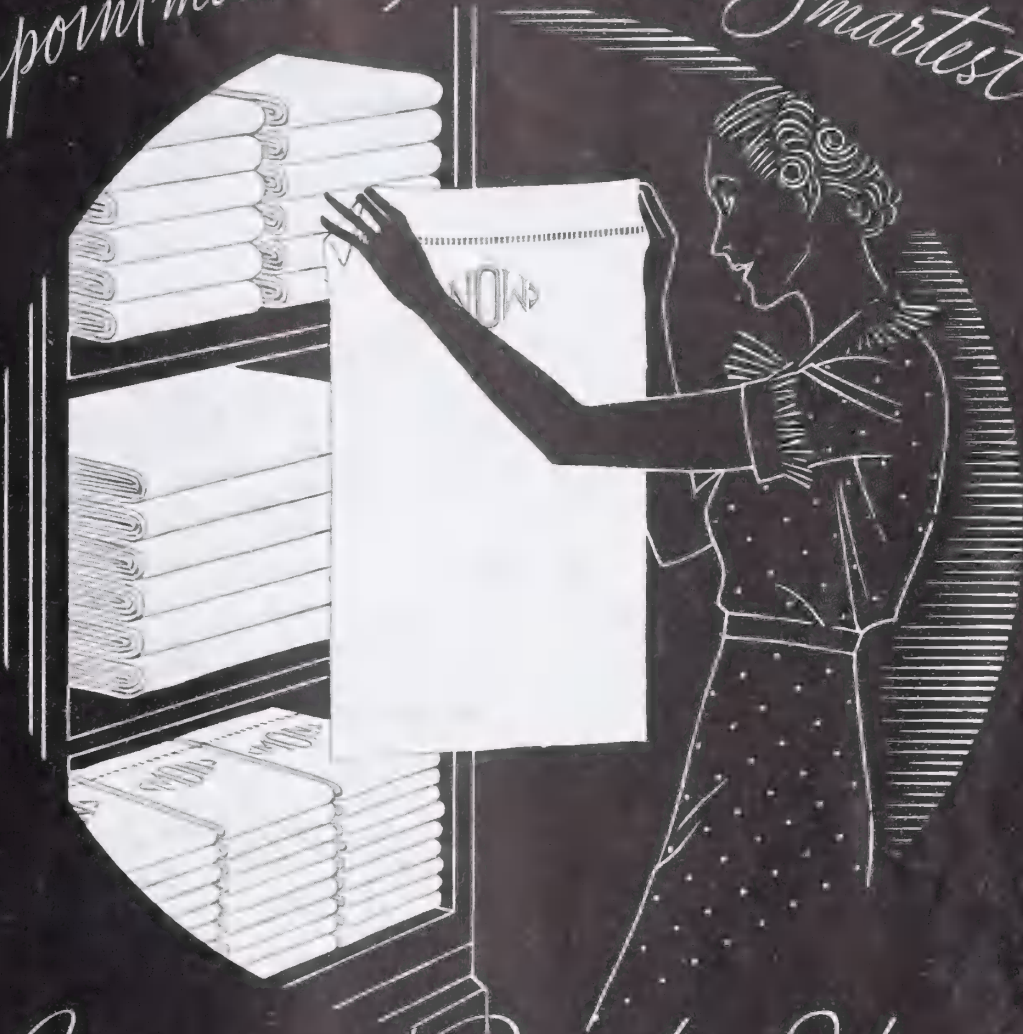
LIGHTING... What it should do for your eyes, decorative schemes, and electric light bill.

AIR CONDITIONING... Today's facts concerning the amazing developments for comfortable living.

HARDWARE... The decorative possibilities of knockers, door knobs, hinges and locks.

BATHROOMS... New news about this most important department of the home.

By Appointment to America's Smartest Brides



Utica Percale Sheets

THE FINEST OF PERCALE SHEETS WITH
THE FEEL OF SILK THE STRENGTH OF LINEN



One needs only an instinct for the luxurious to discover why the selection of Utica Percale sheets has become virtually a tradition among today's smart brides. The soft, smooth texture of this new-type bed linen has the feel of silk. Its gleaming whiteness has almost a silvery tone. And its close weave—containing 50% more threads than ordinary sheets—gives it the strength of linen. You'll welcome Utica Percale sheets for the way they reduce laundry bills, too. At average pound rates, their lighter weight saves about \$5.85 a year for each bed.

As a further touch of distinction you can buy your Utica Percale sheets embroidered with beau-



tiful Needlecrest Monograms or Initials, 2½ inches high, in white or colored needlework. Ask your favorite department store.

Free to Brides . . . Simply mail coupon and we will send you sample of Utica Percale embroidered in white with your initial.

Utica and Mohawk Cotton Mills, Inc., Dept. H B-4, Utica, N. Y.

Name _____

Street _____

City _____ State _____

Initial desired (one letter) _____ City where I expect to shop _____

Lovely THROUGH THE YEARS

Crafted in enduring loveliness, Heirloom Plate is created for the discriminating few who prefer the exclusive rather than the popular. To those few, Heirloom, distinguished expression of the modern silversmith's art, will bring lasting and ever-increasing joy of ownership. Your selected Heirloom dealer will show you teaspoons at \$3.50 a set, with other pieces in proportion. Services of Heirloom Plate may be obtained for as little as \$27.50.



Heirloom Plate

SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST...



MODERN SWEDISH DESIGN

By Grace Alexandra Young,
Editor, Creative Design

I feel that modern Swedish design is sound. Whether the medium is wood or glass, pottery or pewter, these fundamental characteristics stand out—excellence of workmanship, knowledge of materials, skilled use of color, simplicity of line.



And the Orrefors designs of blown glass embrace these principles. Materials are of the finest. Shapes are simple and graceful and free of distracting flourishes. Handles are easy to grasp, covers simple to lift. Glasses and vases fit into the curve of the hand as if they belonged there. When color is used it is delicate. The Orrefors pastels have done much to revive the use of colored glassware in this country, so long on the wane because of the blatant shades that flooded the market several years ago. Pale blue, warm green, amethyst and sepia are some of their loveliest shades. These subtle colors belong unmistakably to Orrefors. Decoration is used sparingly and applied by the hand of an artist. Each design, whether engraved or cut, belongs distinctly to the piece on which it is used.



If you pride yourself on your glassware—and who doesn't—you will derive from any piece of genuine Orrefors Glass a satisfaction beyond what most possessions offer. . . . Every piece—from the least of the utilitarian to the finest of the ornamental—represents the art of a world-renowned Swedish designer. There are attractive pieces priced as low as \$1.50. There are pieces you owe

To my mind, while Orrefors Glassware is excellent from the functional point of view, it goes beyond functionalism and in many instances belongs to the fine arts.



yourself—and gifts for your most discriminating friends. . . . Only a few selected dealers in each city sell Orrefors Glass. If you have any difficulty in finding Orrefors, please write us. We will send you a miniature catalog and the name of one or two dealers near you. We will also appreciate your telling us the name of the store from which you usually buy this type of merchandise.

ORREFORS

GLASSWARE FROM SWEDEN

A. J. VAN DUGTEREN & SONS, INC. . . . 1107 BROADWAY, NEW YORK CITY



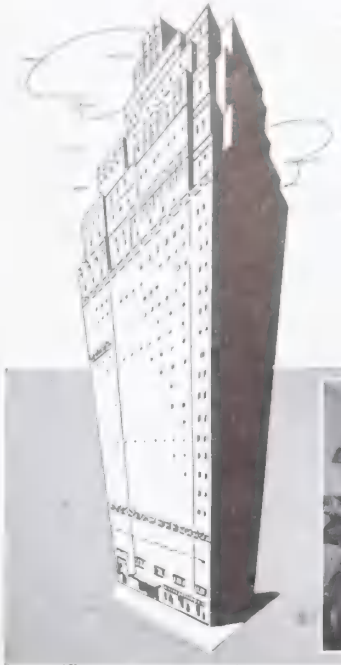
a fashionable residence

**AND A GEM OF
AN APARTMENT**

The New Weston draws its patronage from particular people who appreciate its individual charm and unostentatious service.

2 to 5 Rooms

\$150 to \$500 per month



HOTEL NEW WESTON

MADISON AVENUE AND 50TH STREET, NEW YORK CITY

THE BEST LOCATION IN NEW YORK

The CARLYLE

MADISON AVENUE at 76th ST.
NEW YORK
RHineclunder 4-1600

*A Residential Hotel with a
Restaurant and Bar for the
Discriminating*

Furnished or Unfurnished
Apartments available



RICHARD AVERILL SMITH

AT HOME IN

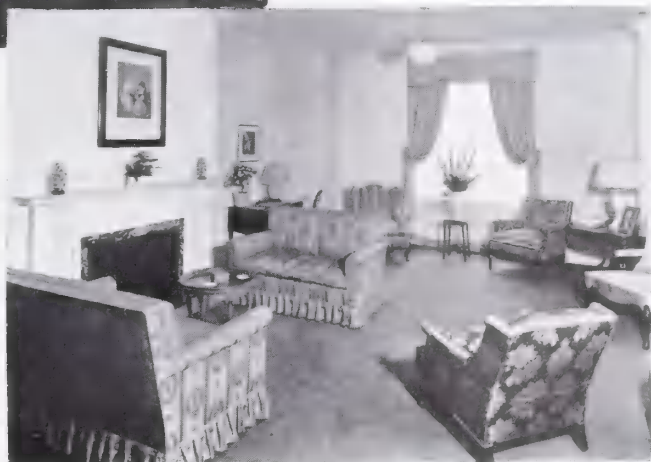
MANHATTAN

It's October—and you'll be docking at the foot of Forty-eighth Street, or pulling into Grand Central Station. Possibly a red cap will be putting you into a taxi at the Pennsylvania. Or perhaps you'll be driving down the Grand Concourse in a car. In any case, you'll be coming into Manhattan—and will you think of it as home, or a huge, exciting but not very hospitable city? Nobody likes to feel a stranger. And nobody has to, when hotels like these make it their business to welcome you.

If you tell your taxi-driver to go to Park Avenue and Thirty-fourth Street, you can stop at the Vanderbilt, one of New York's oldest hotels, and just recently redecorated. At the top of the page, you can see a corner of one of the charming living rooms. Off this living room, you can have one or two bedrooms, with high ceilings and plenty of closet-space. The Vanderbilt is in the very heart of New York—you could hardly be more central if you tried. And whenever you feel like gaiety, there's the Della Robbia room, downstairs, with its excellent orchestra.

Southgate, on Beekman Hill on the East River, runs from Fifty-first Street to Fifty-second in a group of five buildings in all. Here, you can find one of the smartest apartments in town, furnished or unfurnished, with fireplaces and casement windows and a bathroom for every bedroom. Maid and valet service are available, just as in a hotel. The upper picture on the opposite page gives you a glimpse of a corner of the living room in one of the suites. And if you take a penthouse apartment here, we can think of no more attractive home.

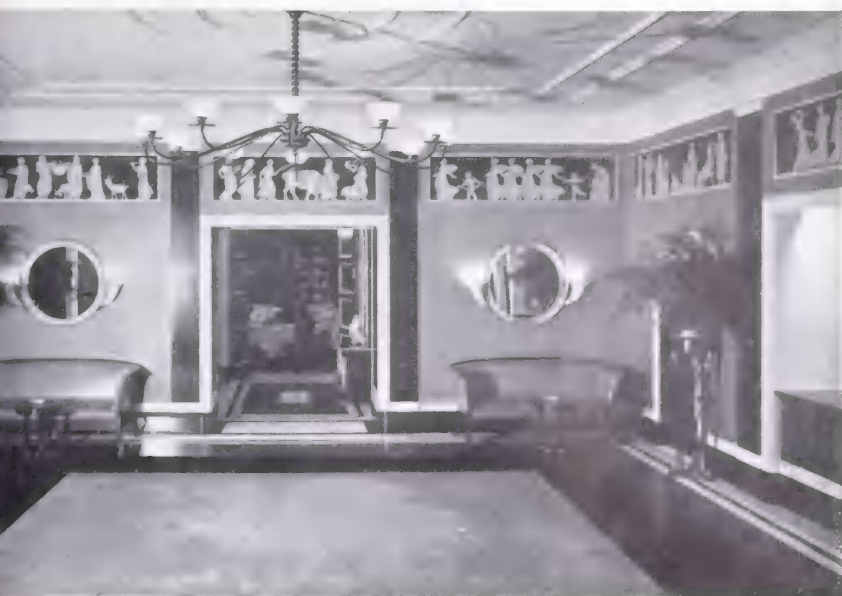




NEEDHAM AND GROHMAN

One of the most distinguished hotels in town is the Ambassador at Park Avenue and Fifty-first Street. No two of the Ambassador's suites are decorated identically. Illustrated above is a corner one, looking out over the gayest part of New York.

Uptown, on Madison Avenue at Seventy-sixth Street, is the Carlyle with its splendid restaurant, (a picture of the lobby is opposite), where you can find apartments of from one to ten rooms. You can have a duplex, or a tower suite that looks out over the green expanse of Central Park. If you live here, you'll feel at home—we guarantee it!



ORIX CURYEA



Overlooking Central Park



Life holds greater satisfaction for those whose home is the Savoy-Plaza. Here you find luxury at sensible rentals. All the rooms are outside rooms...all the apartments have two or three exposures, private serving pantry and silent refrigeration. Complete Savoy-Plaza service. See these and the unusual 5- and 7-room apartment on the 29th floor, with four exposures.

Henry A. Rost, Managing Director
George Suler, Resident Manager

SAVOY-PLAZA

FIFTH AVE., 58th TO 59th STS., NEW YORK

Suites of 2, 3, 4 and more rooms.

Reasonable Rentals for Yearly or Seasonal leases.



AN INVITATION

We cordially invite you to inspect our newly created "suites of beauty." No two are alike...each is an exclusive and individual home, conceived by the world's foremost decorators and appointed with the thoughtfulness and refinement which distinguishes a truly fine home • Two to six rooms...some with terrace and butlers pantry.. available at surprisingly modest rentals by the year...by the month...or by the day.

Ownership Management... J. C. Thorne and J. J. Atkinson

HOTEL

Ambassador

PARK AVENUE • 51st to 52nd Streets • NEW YORK



PUBLIC EPICURE Nº 1

Call him a snackateer if you will! Fact remains, he empties his drawing-room and crowds his kitchen! He has amateur standing but professional understanding. He's at home at the range—scion of skillet skill—deluxe votary of the great god, Pantry. Give him a can of Heinz and he'll give his guests a platter of canapés. Give him the 57 Varieties of 1936 (Heinz) and he'll produce a hit! In short, like all inspired amateurs, he's *shelf-conscious* and here are a few delicious Heinz products you'll always find in his larder: Heinz cooked spaghetti and Heinz cooked macaroni, Heinz home-style soups (21 kinds), Heinz oven-baked beans (4 kinds), Heinz ketchup, Heinz pickles, olives, and sauces, etcetera—or should we say *catcetera*!



Tune in *How to Succeed in Business Without Really Trying*. Full hour—Monday, Wednesday and Friday mornings, 11 E.S.T.; 10 C.S.T.; 9 M.T.; 12 noon Pacific time—Columbia Network.

New FASHION-THRIFT FLOORS FOR FALL

Shown below is one of the new Fashion-Thrift Floors now featured at local stores. It is Armstrong's Embossed Inlaid Linoleum, Pattern 5510, permanently cemented in place over felt, and bordered with plain blue linoleum and with a blue linoleum core and base. Here it serves as a colorful foundation for a most practical and effective kitchen treatment. And please note the walls—another Armstrong product that saves work. It is washable, durable Linowall (No. 735) now available in a number of decorative effects. Visit your merchant and see the style-setting group of Armstrong's Fashion-Thrift Floors. Take your room measurements with you and learn how little you need pay for floors that save work, save worry, save money.

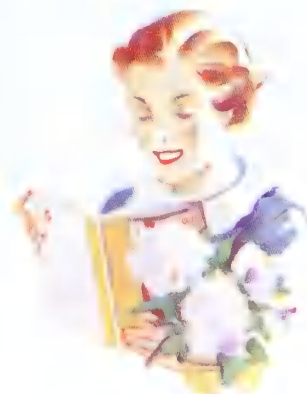


A feature attraction at local stores is the Fashion-Thrift group of Armstrong's Linoleum Floors. Styled for today's smart rooms. Priced for today's limited budgets. And work-savers, every one! Their lustrous finish resists dirt, spot, or stain. Daily care is a matter of minutes. Even waxing is effortless if you use Armstrong's self-polishing Linogloss Wax. They are worry-savers, too! For these Armstrong Floors are permanently cemented in place over a cushion-like lining of felt. Years of satisfaction are behind this Armstrong laying method! It prevents bulges and cracks. Underneath floor boards won't show through. Instead your Armstrong Floor retains its beauty, comfort, and quietness down through the years... and your floor troubles are ended!

Armstrong Cork Products Company, Floor Division, 3609 Charlotte Street, Lancaster, Pennsylvania. (Makers of cork products since 1860)

FREE . . . ASK YOUR LINOLEUM MERCHANT

"Fashion-Thrift Floors for Honey-moon Homes" is a brand-new book of up-to-the-minute interiors shown in natural color. Sixteen pages of bright ideas for the home decorator. Your copy is waiting for you at linoleum, furniture, and department stores that feature Armstrong's Fashion-Thrift Floors. Be sure to get this book—it will help you plan rooms that are different.



ARMSTRONG'S LINOLEUM FLOORS

for every room  in the house

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS and ARMSTRONG'S LINOWALL

Clever hostesses *everywhere* choose Pacific



NEW YORK: New Yorkers seem to prefer their pottery decorated. We've pictured only one of the many, many smart designs and color combinations offered in Pacific's new "starter" set. You'll find that the mellow textures and soft, glowing tones of a pottery service are as practical as they are pleasing. In any of the eight Pacific colors and a wide variety of designs. Set includes twenty-three pieces, service for four. Complete: \$12.75.

LOS ANGELES: Californians liked the combination of crisp salads and bright pottery so well that they demanded other pieces to harmonize. Plates were added to the bowls, then cups and saucers. Expert designers and ceramic craftsmen were employed, and now there are pottery pieces for every serving need. Decorated salad set (sketched above) includes matching bowl, lacquered wooden fork and spoon, six salad plates. Complete: \$5.75.



HONOLULU: Hawaii likes Pacific's fruit and flower bowls and vases, with their soft finishes in ivory, pastel green and blue. Our favorite is the three-piece lily console set that is illustrated above. Bowl: \$3.00; pair of candlesticks: \$3.00. Note: Hawaii also likes Pacific's colorful tableware.



NEW ORLEANS: The set shown above is recommended highly for Coffee Royals by the very best authorities on the subject, but even if you take your coffee straight, you'll find it has a much more soothing flavor when served in gaily-colored pottery. Coffee jug: \$1.50; sixteen-inch tray: \$2.50; cup and saucer: 65c.

BOSTON: An exiled New Englander, remembering his native Massachusetts, designed this two-piece tribute to the immortal baked bean. The wide-mouthed bean pot makes the beans juicier, the inevitable washing easier, and the sixteen-inch tray for brown bread makes the service complete. Ideal for buffet service. Set: \$3.50.

CHICAGO: Here's a plate with a two-way stretch. Used with a plank it's a perfect steak plate... with the individual fitted baker, it becomes an attractive service for any baked entree. Serv-all plate: 85c; baker: 25c; plank: 70c.

SAN FRANCISCO: For lovers of the flowing bowl, Pacific presents a festive Tom and Jerry set. Gallon-sized bowl, polished aluminum ladle, six mugs. Set complete: \$6.50.

THERE are eight beautiful colors to choose from when you buy Pacific pottery. Every piece is individually inspected and carries a money-back guarantee against imperfections. Look for the diamond-shaped label for pottery that is dependable as well as decorative.

Prices Slightly Lower West of the Rockies

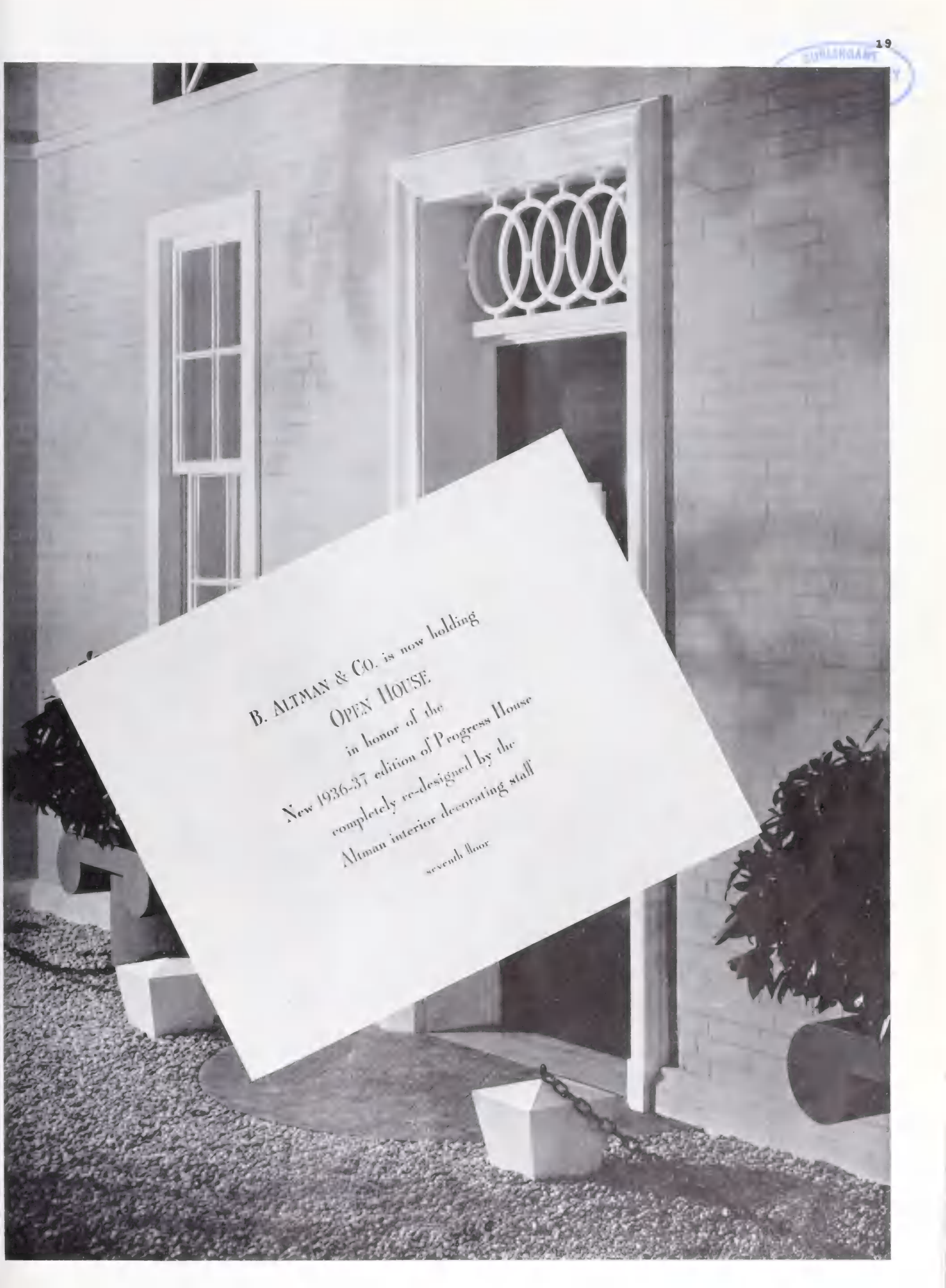
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Pacific **POTTERY**
FROM CALIFORNIA



Made by pottery division, Pacific Clay Products, Los Angeles, California.





B. ALTMAN & CO. is now holding
OPEN HOUSE
in honor of the
New 1936-37 edition of Progress House
completely re-designed by the
Altman interior decorating staff
seventh floor



BATH AND HAND TOWELS

BATH TOWELS—Soft, durable; full bleach. Colored stripes in Blue, Pink, Green, Gold, Orchid. With single initial, 9.75 Doz. With 3-letter monogram, 12.00 Doz.
HAND TOWELS—Irish linen, meadow bleach, damask borders. With single initial, 9.75 Doz. With 3-letter monogram, 11.25 Doz.

McGibbon

49 East 57th St., N. Y.
Household & Trousseau Linens



Different

It is not often that you see a cordial set that is outstanding in design, but here is one by Simon Gate, one of the most outstanding designers of Sweden, and executed at the Orrefors Glass Works.

In this delightful creation, Simon Gate has captured an elusive note in that he portrays in subtle lines the true inherent genius of the Swedish craftsmen. This set is available in two colors, an enticing green and a very unusual haze blue. Priced at \$10.25 for the decanter and six glasses.

Several other cordial set patterns are constantly in stock.

SWEDEN HOUSE, INC.

636 Fifth Ave. New York, N. Y.



CHARLES PETERSON

And here is a table for cocktails or tea that was invented by a genius. It is completely simple, smart and practical, and is made of pickled oak, with a Lazy Susan for the top tier. You can remove the Lazy Susan bodily and lo, you have a tray which, laden with canapés and such, can be passed to your indolent guests, while the cocktail shaker, bottle of bitters and so forth remains conveniently on the table. \$75. Elsie de Wolfe, 677 Fifth Avenue, New York.



24 1/2" high

17 1/4" wide

A Cloverleaf Table by Josselyn

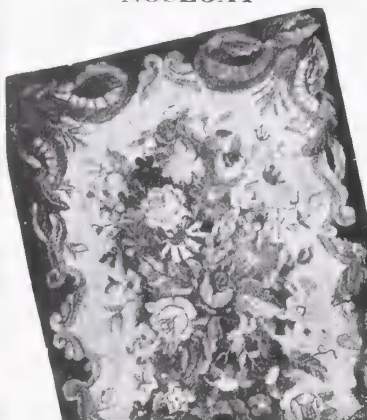
THIS unusual, handmade table of mahogany immediately suggests a number of uses. And its air of gay informality quite belies its utter utility. Each table is signed by C. E. Josselyn for authenticity. Note dimensions above. It is #1008 and is specially priced at \$15 as a Christmas incentive. Shipped "charges collect" if you desire.

Illustrated brochure of Craft and Period "Furniture by Josselyn" sent upon request.

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HAND-HOOKED RUGS, in historic designs. HAND-TIED CANOPIES, COLONIAL COVERLETS, Chair Seats, Wing Chairs, Foot Stools, Smoking Stands, Table Mats.

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Towels and a washcloth all laid out for your guest bathroom—and all embroidered with artful femininity in cross-stitch. The bath towels are \$3.50 each, the linen towels are \$2.25, the finger towels \$1.25, the washcloths \$.85 and the bath mats \$8.75. We advise them strongly for autumn brides, or any lady who has a bathroom that needs the sparkle of fresh flowers in the colors of an old-fashioned garden. From Mosse, 750 Fifth Avenue, New York.



Being helpless with delight the minute anyone starts to tell our fortune, we were entranced with this Astrological Soap designed by Lester Gaba. In the box there is an astrological reading, by Helene Paul, for your particular sign. We could sit for hours learning that the Moon is affecting our House of Marriage and that we have a will of iron. A box of four cakes is \$1. Mention your birthday when you order it. Stern Brothers, 41 West 42nd Street, New York.

SCHRAFFT'S **BON VOYAGE GIFTS**
Free delivery to all ships leaving New York, Philadelphia and Boston

To order the objects shown in the columns which follow,
mail your check or money order directly to the shops
which carry them. The addresses are given in full

shopping

There is something about crystal candleabra that invariably makes us dream romantically of marrying a marquis. They make us think of the swish of trains and the glitter of tiaras. This one illustrated is equal in everything but age to its Waterford original, and is one of a pair. They are wired for electricity; but that needn't stop you from using them for candles. They stand eleven and a half inches high and are \$45 a pair. From Ovington's, 437 Fifth Avenue, New York.



When you make your autumn plans this year about window boxes, indoor plants and such, you'll be glad to know that somebody foresaw them, and designed these flower pots with straw coverings. You just put your own flower pots inside. The straw covers are decorated with wooden knobs and leather tassels, or wooden rings and colored nailheads. In three sizes, the largest, 6" high, is \$3.50, and the smallest, \$2.50. Ruth Berlin, 437 Madison Avenue, New York.

No real artichoke lover could fail to get an additional thrill, gastronomically speaking, at the sight of his favorite vegetable enhanced by such a background as this white pottery artichoke dish. The center depression is for the artichoke itself, the hollowed rim holds the discarded leaves neatly, while the sauce has its own special niche. \$5 for six. You will find them in the Gift Shop at Lambert Bros., Lexington Avenue at 60th Street, New York.



When we first saw this brand-new shade of notepaper, made by Crane, we had a perfectly lovely picture of ourselves dropping a note to a Duchess. The only difficulty is that we don't happen to know any Duchesses. But that won't stop our using it. It's a soft, autumnal beige called Jodhpur Tan, bordered in deep brown. We liked it so much, we gave it to our mythical and ideal HOUSE BEAUTIFUL bride. I. Magnin & Company, San Francisco, California.



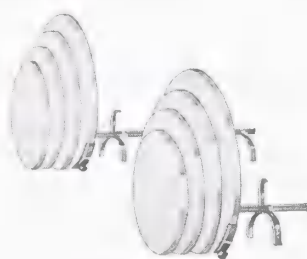
modern chinoiserie bird-cage in walnut or maple and crystal 25.00
flower box 11 1/2" x 5 1/4" 4.50
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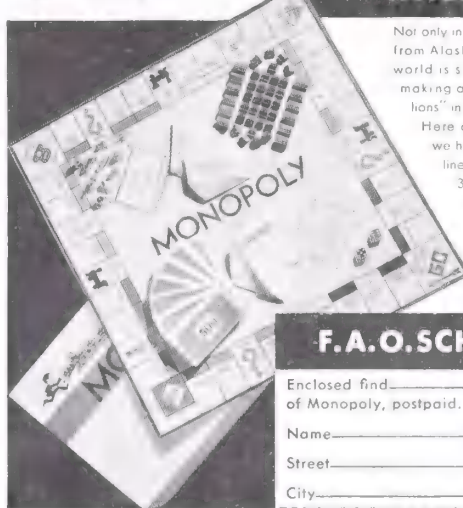


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Size 20" x 14 1/2"
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Write for descriptive list—then if you wish I will ship selection on approval for inspection.

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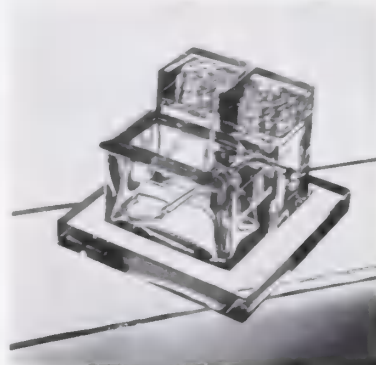
Successor to L. B. Lawton and author of book "Facts About Oriental Rugs."

CHARLES W. JACOBSEN

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SYRACUSE NEW YORK

window shopping

For your Sunday supper table—this Crystal condiment set. There's a salt and a pepper shaker and a little container for mustard or marmalade or chutney or whatever the occasion seems to demand, and a spoon as well. In case you can part with it, it would be equally nice for that daughter of an old friend who's getting married this fall, inasmuch as it's as smart and modern as the bride's going-away costume. \$5.50. Carole Stupell, 443 Madison Avenue, New York.



Will you have setters or horses or wire-haired terriers outside your front door? Or, if you're going to be captious about it, we can fix you up with swans, yachts, roosters, Scotties or police dogs. Any of these fauna come in pairs, mounted on a base, and equipped with a stiff, weather-proof brush. You just march up to your own front door, clean your shoes, and go spotless into the house. Malcom's House and Garden Store at 524 North Charles Street, Baltimore, Md. \$15.



We can think of nothing more utterly luxurious than stepping out of our bathtub onto a rug shaped like a rose or a gardenia or a lily. The surprising part of these rugs is that in spite of their almost sinful charm, they are definitely Victorian in feeling! They are made of hand-knotted wool, dyed in flower colors, and are about three feet in diameter. Each one costs \$35. From W. and J. Sloane, Fifth Avenue at 47th Street, New York.



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create an enchanting background of mellow, subdued light.

These electric lamps closely resemble an actual burning candle and illuminate with the softness of the candle's flame.

Each lamp is individually hand-made and blown to shape, exhibiting variations of craftsmanship that enhance their realistic appearance.

Candle Flame Lamps are used effectively in all candle type fixtures and are furnished in clear, frosted or tinted finish.

Available with either standard or constant current—no adapters are necessary. Burn only 6 to 7 watts using regular home circuit. Guaranteed for two years.

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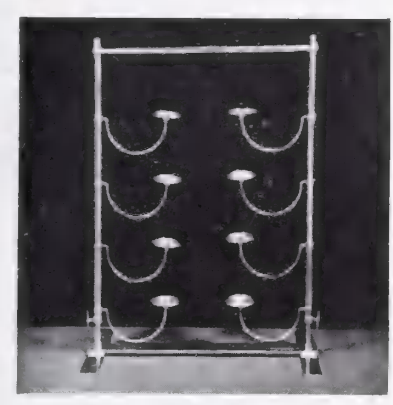
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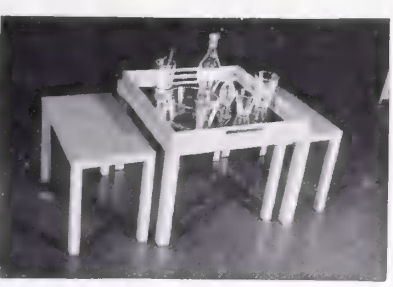
window shopping

If you want to have a tea-table that will look like a flower-garden no matter what the time of year, try mixing the colors in this tea-set of California pottery. There's a tea-pot, a sugar bowl, a cream pitcher, eight cups and saucers and eight plates and they all come in white, pink and yellow. There's something about that California climate that inspires people to design things like this. The set is \$20. from Virginia Aiken, 140 East Putnam Avenue, Greenwich, Conn.



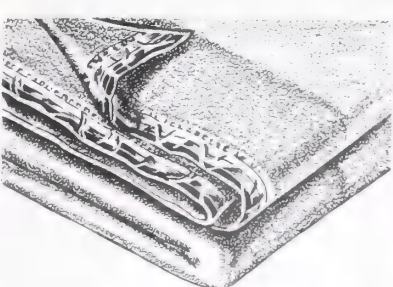
If you are given to extending your hospitality on a generous scale, you'd better know about this hat-and-coat paker. It seems to have been invented for people who suddenly invite twenty-two people to Sunday supper and then wonder why the front hall is knee-deep in coats. This invention is chromium-plated, and when extended to its fullest (which is 60") it holds eight hats and coats. It is \$29.75 and comes from Lewis & Conger, 6th Avenue at 45th Street, New York.

Glass casseroles are essential to any sort of civilization that we could contemplate. Without casseroles how could you have cheese soufflé? And here is a glass casserole that deserves your attention. It fits neatly into a metal (partly silver) dish, designed by Walter Teague, who knows, if anyone does, how to make the most of simplicity. The dish is easy to clean, terribly smart, and the whole affair costs \$6.75. From J. W. Johnson, Inc., 1 West 47th Street, New York.



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Here is a luncheon set, both beautiful and practical, which many a bride will covet. It is rayon damask in lovely shades of blue, green, peach and gold. The smart geometric pattern makes it a suitable setting for both modern and traditional china. The set consists of seventeen pieces, there being a runner, 18 by 45 inches, eight place mats and eight napkins. This welcome addition to the linen chest costs \$16.75. McGibbon & Company, 49 East 57th Street, New York.



If gardenias are your passion you'll be delighted with this bowl designed especially to hold that alluring flower. Not that any short-stemmed blossoms wouldn't be equally effective in it. The bowl alone would be charming on an end table or, with the candlesticks, would make an extremely attractive centerpiece for an intimate table setting. The bowl is \$5 and the candlesticks \$12.50 the pair, all of the finest lead crystal. Alfred Orlik, 395 Madison Avenue, New York.

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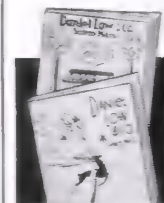
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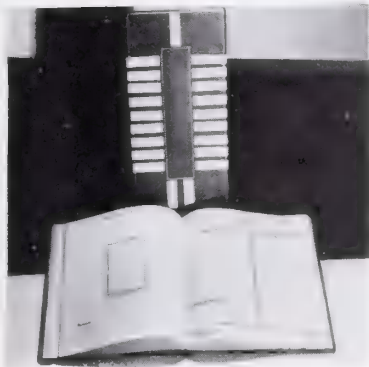
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Strawberry jam, raspberry jam and orange marmalade—that's what these three little glass jars are waiting to hold. They have chromium tops that swivel aside instead of lifting off in the usual manner of tops. And there is a walnut tray with three depressions in it, to hold the three jars. The whole thing costs \$15; and if you can resist it as an addition to your breakfast table, think of all the brides you know! Pitt Petri, 501 Madison Avenue, New York.



We never get tired of showing you things to put your flowers in, because it's our firm conviction that there's room in every house for just one more vase or jar or container, no matter how many there are already. This pair of cornucopias are such a satisfying shape that they might well take the place of honor among your flower-holders. They're of glass, with spiral lines in white, green, red or blue, \$7 the pair. Personality Decorating, 717 Madison Avenue, New York.

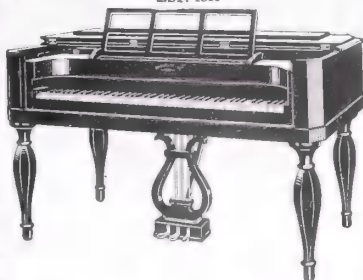
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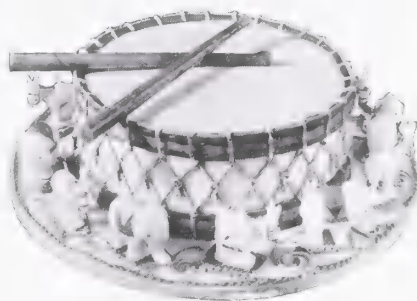
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New York Galleries

46 EAST 57th STREET



Tea for six—when those guests you met in the country or at the seashore this summer arrive. At PLUMMER'S you'll find an inspiring array of china from which to make your selection. The group illustrated—6 teacups and saucers \$27.50; 6 tea plates \$22.50; cream, sugar and teapot \$30.

Something New for Fall

WITH the social season under way, you will wish to add to the sparkle of your table with something new in china and glass. At PLUMMER'S you'll find products of the world's finest potters and glass workers. Many patterns are ex-

clusive with PLUMMER'S. For engagement or wedding gifts there is no shop quite like PLUMMER'S. Here one finds gifts which are a joy to give, *because you would love to receive them yourself.* Mail orders promptly filled.

Plummer, Ltd.

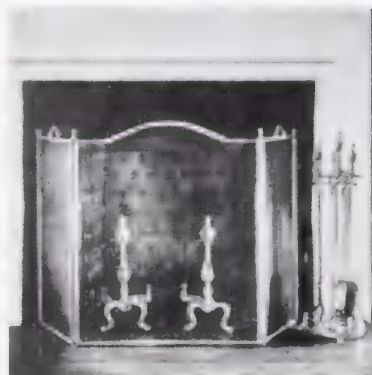
Importers of Modern and Antique China and Glass

695 Fifth Avenue, Between 54th & 55th Streets

9 East 35th Street • New York City

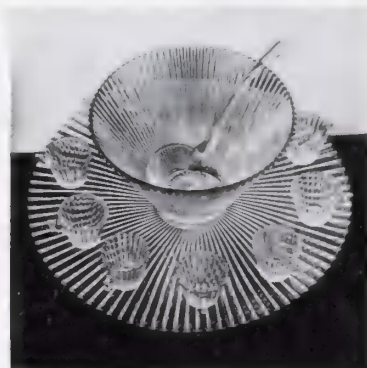
window shopping

When we first looked at this sugar bowl and cream pitcher and tray, all made of glistening Swedish glass, we waxed lyrical. We could see them on a breakfast table, with sunlight streaming across it, and honey and coffee and corn muffins . . . We had to stop. We almost made ourselves cry. But their simplicity is so perfect and they themselves so useful that it seems mundane to mention that they only cost \$3.50. From Sweden House, 6 West 51st Street, New York.



Need we point out that this is the time of year to look to your home fires? Here are some answers to that burning question. Solid brass andirons, 17½ inches high, at \$6.75 a pair. A solid brass fire set 29 inches high comprises a standard with a crescent shaped base, poker, shovel and tongs, \$8.50. A folding screen with a solid brass frame, \$10.50. \$23.75 is a special price for andirons, fire set, screen, expressage extra. Adolph Silverstone, 21 Allen Street, New York.

For that housewarming party after the bride is established in her new home, nothing could be more useful than the punch bowl and cups we show here. This set is just about the most practical we've ever seen, for when not dispensing cheering beverages from the bowl you could use it for flowers. Then, too, the glass tray would be perfect for passing canapés. The whole set, including twelve cups, costs \$11.75, express collect. Reits, 613 Lexington Avenue, New York.



One of the weightiest problems of any bride-to-be is deciding the silver question. Whether to have plate or sterling or both, whether the pattern should be a modern or classic design. Here we show you a chest of plated silver that will solve the problem. This is in the Chateau pattern, simply ornamented with a flower motif. The service for six costs \$30, for eight, \$38.25, and for twelve, \$54. You will find it at Abraham & Straus, Fulton Street, Brooklyn, New York.



For the
Fall Trousseau
or your
Town House

MAGNIFICENT, new hand-appliqué designs on our finest percale bedroom sets, may be supplied in any shade to harmonize with your decorative scheme. Made only to individual order, with specially designed monograms, yet the prices are quite reasonable.

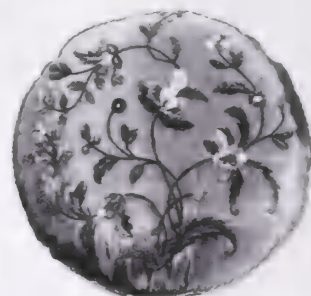
Inquiries by mail are invited



750 FIFTH AVENUE
NEW YORK

478 POST STREET
SAN FRANCISCO

Since 1904, the Aquidneck Cottage Industries have been giving much needed work to women and girls, teaching them the art of fine sewing and lace making. Many other types of work are now being done, and orders executed for interior decorators and individuals. This sofa cushion, embroidered in various colored chenilles on green taffeta, is an example of the lovely work they do. It is \$25. The Aquidneck Cottage Industries, 40 School Street, Newport, Rhode Island.





Sloane does both

*Finest reproductions for distinguished settings . . . and inexpensive furniture
for smart budget homes.*



Fine Mastercraftsmen Pieces . . . made in Sloane's own workshops . . . with craftsmanship so perfect that every detail might have been executed by the old masters. Typical Mastercraftsmen pieces: Hepplewhite arm chairs in ivory brocade, \$150 each. End table with beautiful old-world finish . . . exact copy of a fine Sheraton antique, \$45. Chippendale bookcase, \$185. Coffee table . . . \$60. Antique Turkbaff rug 14' 9" x 11' 8", \$650.

Smart Budget Pieces . . . for those who want Sloane good taste and unquestionably correct, fine, gracious furniture at limited prices. This group, for example, includes a mahogany shield back chair, \$27.50, in muslin including labor to cover. Fine copy of an old Chippendale wing chair, \$69.50, in muslin including labor to cover. Lawson sofa, \$125, in muslin including labor to cover. Mahogany three-tier end table . . . \$18.

A Lovely New Bed Set

by
Eleanor Beard
INC.



Hand quilted comforter of Cherokee taffeta in the new Acorn and Thistle design, cut 72" x 81"; filled with the finest lamb's wool. \$35.00

Finest quality wool blanket with inverted scallops, hand-bound in satin to match comforter. \$19.75

Blanket cover of Pom Pom crepe with net footing and net monogram. Single size. \$11.50

The Set, \$60.00

NEW YORK: 519 Madison Avenue
CHICAGO: 700 N. Michigan Blvd.
PASADENA: 41 So. El Molino Ave.
SANTA BARBARA: 21 De La Guerra Studios

Eleanor Beard
INC.

HAND QUILTED THINGS
Studio: HARDINSBURG, KY.

EN CASSEROLE



This fireproof earthen casserole from Vallauris in the French Alps is very essential where good cuisine is appreciated. There is no metal to add or detract from the flavor of the food cooked "En Casserole". And with the aid of French Herbs you can make the casserole dish become a feast.

One 1½ qt. Casserole and cover, \$1.65
One box containing 30 bags of assorted French Herbs (Bouquet Garni), \$1.60
Plus Postage

Write for our "En Casserole" price list.

BAZAR FRANÇAIS

Established 1877

CHARLES R. RUEGGER, Inc.
666 Sixth Avenue, N. Y. C.
near 21st St.



From an old Hutch Table we have adapted this small table for the living room. When the top is lowered it is a table of many uses, when raised it holds books and magazines. Top 26 in. Height 18 in.

Pine \$12.00
Maple 13.50

Carolina Furniture Makers
(formerly E. E. Burroughs Co.)

Conway South Carolina

CHIPPENDALE CLAW AND BALL WING CHAIR

—Period about 1720—

Beautiful chair filled with the best curled hair, with hand carved mahogany feet. Choice of covering—our standard Tapestry, Velvet or damask. Samples submitted on request. Size, 32" wide; 44" high overall; depth of seat 20".

Special Price \$76.50

From the Maker Direct to you.

Re-Creations of Authentic Virginia Antiques

VIRGINIA ARTS & CRAFTS

"Re-Creations of the Old Virginia Furniture"
205 East Franklin St.—Richmond, Virginia



window shopping



When racking your brains for a wedding present that won't be duplicated, you'll be fairly safe if you choose a desk set. Especially if you send the one pictured here, for you may be sure the recipient is going to be both thrilled and grateful. This one is in brown leather with handles tooled in gold and couldn't be any handsomer. It costs \$28. You may also have it in various other colors and color combinations. From Rena Rosenthal, 485 Madison Avenue, New York.

Those of you living in the country or suburbs owe it to your guests to make the way to your door easy to find, and not something requiring the deductive powers of a detective or the tracking instincts of an Indian. To that end, we show you this residence marker, ornamented with a handsome pheasant modelled in solid bronze or black. This is 21 by 11½ inches in size and costs \$28 without the lettering. Todhunter, 119 East 57th Street, New York.



There is something infinitely beguiling about eating or drinking from glass. It's such fun to see what coffee or tea or even the table underneath your glass plate looks like in action, so to speak. For this reason, the glass after-dinner coffee cups illustrated will make some bride a present that will endear you to her heart, for they're not only amusing but smart and practical. \$15 a dozen from Barker Brothers, 840 West 7th Street, Los Angeles, Cal.

Here is as handsome a piece of fireplace accoutrement as you ever saw. This is an English reproduction dog grate which will hold a glowing coal fire to comfort and cheer you through the long winter. In black iron with brass finial ornaments and a brass apron, this costs \$40. And for those of you with electric fireplaces it can be fitted with artificial coals to give you the glow without the heat of a real fire. William H. Jackson, 16 East 52nd Street, New York.



Here is a new idea imported from England — needle painting in wools. Now even the veriest amateur can turn out a masterpiece. The design is clearly stamped on linen canvas and you use two very simple stitches, a large darning or tacking stitch and a straight stitch, both extremely simple to work. The canvas and the crewel wools for painting your picture are \$6. With them are complete directions. Alice Maynard, 558 Madison Avenue, New York.



Baroque Plaster



Mirror Sills



Why don't you...

sunlight a gloomy room with strips
of mirror along your window sills?

dramatize your draperies with great
baroque swirls of plaster to frame them?

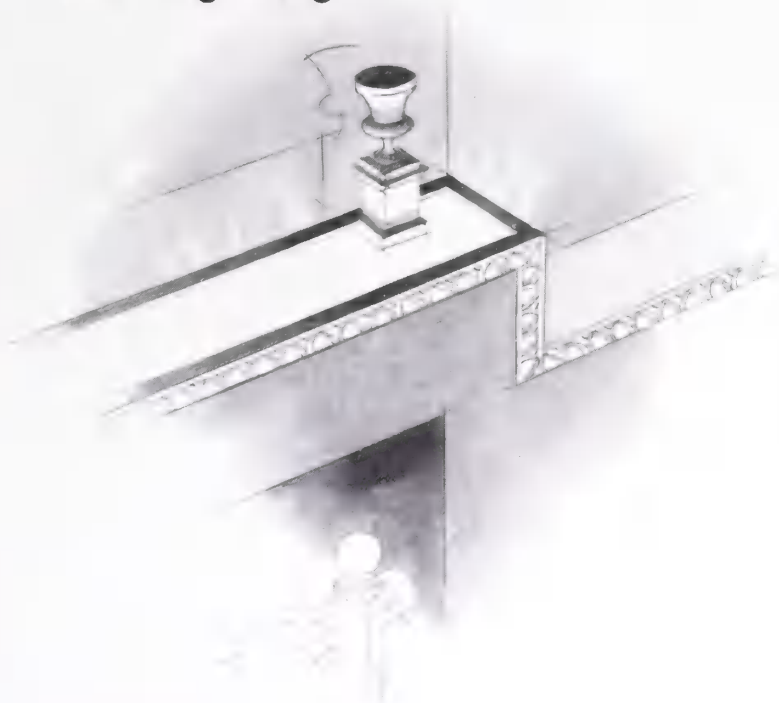
freshen your outlook with some ex-
citing new trick of indirect lighting?

talk it all over with our NEW Deco-
rating Department? They're bubbling with
ideas—new, significant, refreshing
ones. Sparkling with suggestions—grand,
pragmatic, workable ones. And
their sole aim in life is to serve you.

Designs by William C. Pahlmann,
head of our NEW Decorating
Department. Seventh Floor

Lord & Taylor

Indirect Lighting



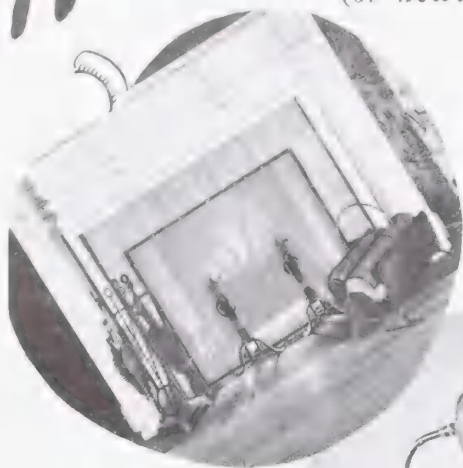
Fifth Avenue at 38th... WIsconsin 7-3300

Autumn windfalls

FOR YOUR NEW HOME

(or newing-up your old one)

ENSEMBLE FIREPLACE SET, of handsome brass-studded wrought iron, that will simply *make* your living room. Andirons, screen and 4-piece fire set, a very special bargain at \$19.85. English bellows, \$4.50. Wood holder (for 20" logs, \$8.50.



LET YOUR LIGHT SO SHINE

that you can read in bed while your spouse sweetly slumbers. The Spot Ray lamp concentrates its light, leaves the room deeply dark. Table or clamp-on-bed model: bronze lacquered, \$4.95; chrome or bronze plated, \$6.95.



A BRAND NEW (and piping hot) idea, this Electric Warming Oven for serving hot rolls, hot hors d'oeuvres, cocktail sausages — and *keeping* them hot. In gleaming, non-tarnishing chromium (10 1/4" long) with walnut handles and feet, \$12.50. Without electric unit, \$7.50.



A TRICK FOR TRIPLING

the towel rack space in your bathroom. Annex Towel Bar hooks over your present fixture, adds two rods. Needs no fastening. Gleaming chromium: 18", \$2.55; 24", \$2.95; 36", \$3.45.

window shopping

There's a distinctly maritime flavor to these two pottery dishes. The larger one is a shell-shaped salad bowl, dark brown with beige inside. The duck of oven-proof pottery with beige back and wings is a casserole. You could serve shrimp or lobster salad in the shell-dish if you want to be pleasantly liberal about your food; and almost anything would taste wonderful served in the duck. \$1 each. Nieman-Marcus Company, Main and Ervay Streets, Dallas, Texas.



These after-dinner coffee cups have little saucers shaped like leaves, and are made of white pottery. That in itself makes them pretty inviting but when you realize that they cost only \$.59 apiece, you'll no doubt be as carried away as we were. The tray, of color-crome, comes in blue, gold, red or green and is \$6.50. Here is another perfect wedding present, taken either singly or together. From McCutcheon's, Fifth Avenue at 49th Street, New York.



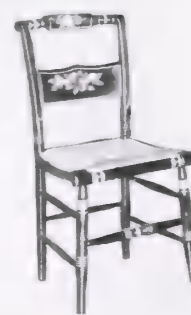
The pyramidal object in the picture is, believe it or not, the "Six in One" breakfast set. Stacked together so neatly this delightful little set takes up a minimum of space on your pantry shelf and yet when you separate the pieces you'll find a plate, bowl, cup and saucer, egg cup and even a cunning salt-cellar in the shape of a strawberry. White with cherry red, white with green or solid dusty pink. \$8.50. Saks-Fifth Avenue, Fifth Avenue at 50th Street, New York.



These andirons follow an old design of Colonial times except that the finish is polished steel instead of the usual black. This combination of polished brass and steel which was one occasionally used by the English in the Georgian period has become increasingly popular for fireplace equipment during the past year. The andirons are 15 inches high and cost \$9. You may also have them in black and brass if you wish. Edwin Jackson, 175 East 60th Street, New York.



From Virginia comes this Hitchcock sidechair, copied from an original found in the valley of Virginia. It is made of solid maple and painted black, with the fruit design of its ancestor-chair in colors. Please notice, while you're coveting this charming piece of Americana, the real rush seat. And then realize that the chair costs only \$18, express collect, and will give authenticity to any early American room. Virginia Arts and Crafts, 205 East Franklin Street, Richmond, Va.



**LEWIS
&
CONGER**

45th Street and
6th Avenue
New York

Please send me the items checked:

☐ FIREPLACE SET ☐ BELLOW'S ☐ WOOD HOLDER
☐ WARMING OVEN (☐ Electric ☐ Non-electric)
☐ LAMP (☐ Table ☐ Clamp-on) ☐ TOWEL BAR Size.....
☐ FREE AUTUMN BULLETIN
☐ Check here with ☐ Send C. O. D. ☐ Charge my account

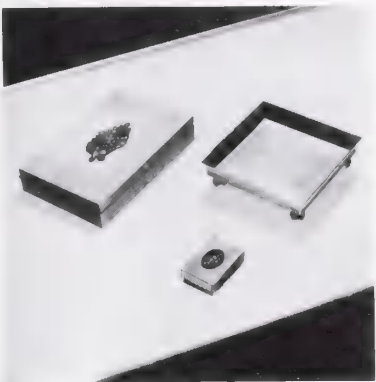
Name.....

Street.....

City.....State.....

window shopping

You could serve practically anything on this sterling silver dish, from fried chicken to salad. Its design is charming and a copy of an early American one. It is almost twelve inches long and nine inches wide, which gives you some idea of how much you get for your money, and more than that, it is the sort of silver that fits into nearly every period or kind of decoration. It is \$35.25 at R. H. Macy & Company, Broadway at 34th Street, New York.



Pewter seems to be blessed with eternal youth. Our ancestors drank out of it and ate off it. They didn't, unfortunately, smoke cigarettes or no doubt they, too would have used it for cigarette boxes. The one in the photograph is hand-made, with carved coral, carnelian or green jade set into the lid. It is \$12. The shallow ashtray is \$5 and the matchbox with a similar setting in coral or carnelian or jade is \$3. From Yamanaka & Co., 680 Fifth Avenue, New York.

If you can imagine an écu snowflake, enormously magnified (and this should be no trouble at all) you'll be able to imagine very vividly what these handmade écu lace fingerbowl doilies look like. They're particularly nice, as fingerbowl doilies go—and that's the trouble with them. Doilies do go. For your own replacements, or a specially nice small wedding present, these are a real find at \$2.50 a dozen. From Bournefield, 2 East 57th Street, New York.



The scissors and hammer rampant over a glue-pot couchant are the sign and seal of a wonderful institution known as Repairs, Inc. Repairs, of course, does repair anything you can mention, from lace to leather. But it also comes around and polishes your furniture regularly (like a Brownie or something) cleans your rugs, upholsters your chairs, makes your draperies. It will even, bless its heart, bind books for you. Repairs, Inc., is at 38 East 57th Street, New York.

Maybe you won't believe it, but it's true. On top of this walnut cabinet is a complete bar that opens out, equipped with glasses and (apparently) everything anyone could want for a party except perhaps a lime, and you can't have that, even in the Radiobar. Underneath is a combination radio and electric phonograph of a well-known and excellent make. The one illustrated is \$895. At the Center Music Stores, Inc., 1212 Sixth Avenue, New York.



Tradition Furniture

—is our own inspired answer to the plaintive request from customers for "something that will really go with my precious antique pieces."

From England, from American collections, from out-of-the-way corners, we search out rare old pieces and have them duplicated precisely by cabinetmakers who possess all the skill and love for their work that distinguished their Eighteenth Century forebears. Many connoisseurs prefer the reproductions to the originals . . . we can ask no greater approval. Prices are unexpectedly moderate.

For example, the mahogany bow front chest shown above is only \$98 . . . the Chippendale hanging shelf is \$35.

(Shipping charges are extra)

MARSHALL FIELD & COMPANY
RETAIL • CHICAGO

planned **MODERN!** window shopping

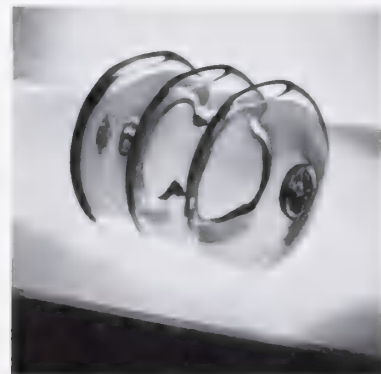


You can't just pick up Modern the way you might some other period. Modern must be planned with relation to your entire room, by a decorator specializing in Modern! That's Modernage's forte! Not only designing and building Modern furniture for every need, but laying out your floor plan, color scheme, accessories, etc. There's no cost attached to this service. Visit House of the Modern Age at Park & 39th . . . then visit our vast showroom . . . you'll understand what we mean by "planned Modern."

MME. MAJESKA
Consultant Decorator

Modernage
162 East 33rd St.
New York

If someone had blown four soap-bubbles, put holes in the top and then squashed them together, you'd have the linked glass vases in the picture. Or are we getting whimsical? Anyway, this diverting set of vases, like triplets that turned out to be Siamese, do look like soap-bubbles and they would be fun to arrange flowers in. You can have them in blue glass as well as clear crystal. Either way, they cost \$4. Stern Brothers, 42nd Street and Sixth Avenue, New York.



The fact that this delightful platter, with (perhaps) a mackerel upon it, is made of ovenproof pottery and costs only \$1.95 is no fish story. More than that, you can have it in white, green, red or yellow—and any woman who doesn't think that that is a pretty alluring bargain is Public Enemy No. 1. The platter is sixteen inches long, so if you have a bride on your mind, here's a looks-more-than-it-is present. From Hammacher, Schlemmer & Company, 145 East 57th Street, New York.

We've shown wedding presents for brides and linen trousseaux for brides and even decorating ideas for brides. Now we're getting down to business with this wedding cake in the shape of a ring, and beautifully iced. If you live outside New York, Dean's will send the wire stand for the flowers to your local florist and he will fill in the floral pyramid for you. A 15" white cake is \$20. A black cake in the same size is \$34. Dean's, 73 East 57th Street, New York.

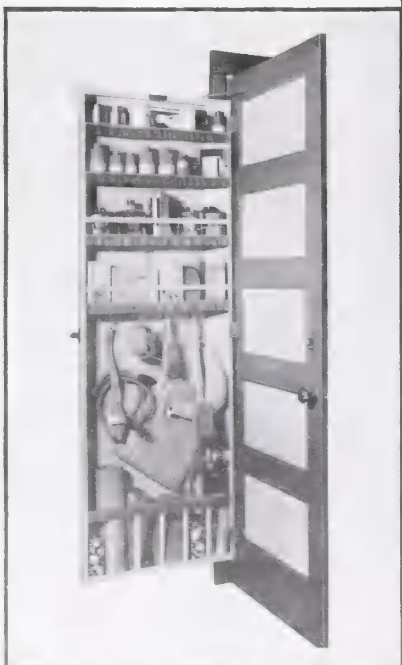


First Aid for Crowded CLOSETS



● Stop that closet overflow! Get a Closidor. It screws to any standard size door. Is 4 3/4" deep and looks like a panel when closed. Holds all sorts of household supplies. For bathrooms, kitchens, or clothes closets. \$9.75

Your local handyman will install it. We do it ourselves, at slight extra charge, within the metropolitan area. When ordering please specify width of your door. Shipments prepaid within 100 miles of New York.



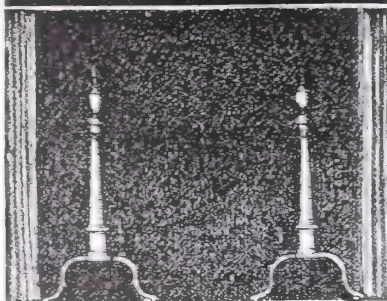
New houseware booklet "H" sent on request

HAMMACHER SCHLEMMER

145 EAST 57TH ST. • SINCE 1848 • NEW YORK

(1 block East of Park Ave.)

Fireplace EQUIPMENT

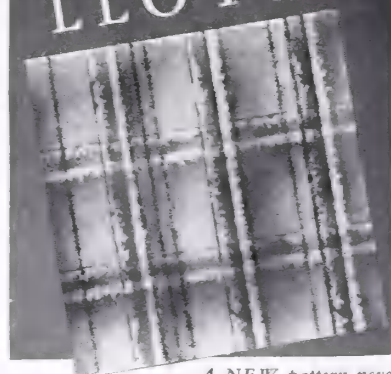


CURTAIN FIRE SCREEN (open)

Our vital improvements (pat. Sept. 12, '33) make this screen as practical as it is attractive. A. Opens and closes by chain pulls at side, easily and comfortably. B. Automatically overlaps at center just enough to give complete protection. Catalogue UE shows this and other screens. Separate Catalogues for Mantels, Andirons, Grates, Franklin Stoves.

Edwin Jackson
INC.
175 EAST 80th ST., NEW YORK

LLOYD'S



A NEW pattern never before shown in America

ASK your Decorator to show you Lloyd's book of fashion wallpapers. The better wallpaper for better homes.

W. H. S. Lloyd CO., INC.

NEW YORK: 48 W. 48th Street; NEWARK: 45 Central Ave.; CHICAGO: 434 S. Wabash Ave.; BOSTON: 420 Boylston Street

window shopping

Whether you belong to the bath-powder or the bath-oil school of thought, we predict that you'll succumb to Helena Rubinstein's new Body Sachet. It's quite different from the ordinary dusting powder because, although it's powder qualities keep you cool, it forms a thin veil of oil over your body—not sticky or greasy or hot—that plain powder can't do. Also, there is a deodorant embedded somewhere in it. \$1. Helena Rubinstein, 8 East 57th Street, New York.



A chest of blond wood, filled with fifty-four pieces of plated silver flatware—and all for \$54! This is our idea of a really benevolent thing to do for a bride—to design and make a service for eight, and then to put a special price on it for fall brides. Included are a gravy ladle, a sugar spoon and a cold meat fork. We have shown the Guest of Honor pattern, but the same set comes in three other designs. D. M. Read Company, 1050 Broad Street, Bridgeport, Conn.



Two round pottery jars for plants—or even for cut flowers if you prefer—linked together with a winding pottery ribbon. You can have it in all white, \$2, or in white with a yellow or green ribbon for \$2.50. It's always at this time of year that you suddenly decide that *this* winter you're going to have lots of green things in your house, an idea that we like to encourage. That's why we show you things like this. From El Futuro, 1283 Sixth Avenue, New York.



Pine Scented Candles
by **Ajello**
White Red and Green Bayberry

13 in. \$4.00 Set of Four
17 in. \$5.00 Set of Four

Candle Makers since 1889
ANTONINO AJELLO & BROS.
357 E. 124th ST.
New York, N.Y.



A hoop chair and extension selected by House Beautiful's Bride House for The Solarium.

SUN PARLOR, YACHT, TERRACE AND GARDEN FURNITURE

Some of our installations: The Breakers of Palm Beach, Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

Free Illustrated Catalog

Grand Central Wicker Shop, Inc.
217 East 42nd St., New York
Freight Prepaid to Florida



Ivory Swedish ware, mauve design. Dinner plates, \$7.50 doz.; A. D. cups and saucers, \$7 doz.; Silver-plated pitcher, \$22.50; Cut crystal goblets, \$16 doz.

CHINA, CRYSTAL and SILVER TO DECK THE BRIDE'S TABLE

FOR the bride you desire to honor above all others, there are no gifts more to be commended than lovely china, crystal or silver for her table. At Ovington's you will discover a wide choice from the most famous makers in the world, at prices that practice a modest restraint.

OVINGTON'S

FIFTH AVENUE AT 39th STREET, NEW YORK

Leron
LINENS and LINGERIE



REGINA = towel of original weave by LERON—soft and sturdy. Its deep Terry pile affords unusual absorbency and delightful friction. The ingenious construction of this new towel, its range of lovely colours and our artist's daring in his monogramming all combine in producing a refreshing new effect. Prices—Towels \$36.00 per doz. Wash Cloths \$5.75 per doz. Mats \$5.75 each. Nominal additional charge for monogram.

Specialists in Trousseaux, Linens and Lingerie

745 FIFTH AVENUE (Between 57th and 58th Streets) **NEW YORK**
NEWPORT PARIS PALM BEACH

From 1930 to July 1936, during the depression, 1,900,000 individual consumer purchases of furniture were made at Macy's for cash.

WHY did 1,900,000 people plank down **CASH** for furniture?

WHY—when many of them weren't rich people?

WHY—when the worst depression in American history was squeezing hard?

WHY—when time-payment plans and charge accounts were wooing them?

Time-payments and charge accounts are useful to people who can't pay cash, and who can afford them. Yet 1,900,000 times in the past 6½ years, upright citizens let "time" fly, and bought furniture outright. Why? Because they could not afford to pass up Macy's *LOW cash prices*. Because paying carrying charges seemed unnecessary. A store to which no one is in debt, can *afford* to sell at rock-bottom prices. Business men and women know that.

1,900,000 New Yorkers would rather *wait*, or do without, if



need be...than have a debt-weight on their shoulders.

If cash isn't a sure way of keeping prices down, why should a store that sells only for cash, do by far the biggest furniture business in New York?

That Macy's does, you know. Cash, volume, efficiency and quick turnover are only *parts* of the total reason why. Most important of all—Macy furniture is *character* furniture; *high* taste at *low* prices. Does that explain it to you?

...No one is in debt to ★ **MACY'S**

From England via Macy's comes this exquisite silverplate service to enrich your after-dinner coffee ceremonials. It has formality without stodginess. It has traditional design, yet it has the good grace of unaffected simplicity that will gleam advantageously from even the most modern of coffee tables. Like much other English silver we've collected for you, from the tiniest salt cellar, this set has a tasteful, subtle lustre rather than blatant shininess. Its mellowness is akin to that of the skillfully brewed beverage you will serve from it proudly. Prices? Don't furrow your brow—stare at these examples of restraint; coffee pot, sugar bowl and cream pitcher, **46.95** the set—exquisitely chased tray, **15.98**. The silver department is on the street floor at 34th St. and Broadway in New York.





FRENCH POODLES

Small & Crown puppy, house-cup & lead
 1 day (for obedience test) At stud
 Ch. Canaan de Noel (silver brown) Fee \$75.00
 Ch. Pillion Talson D'Or (brown) Fee 50.00
 Ch. Pillion Rumpelstutkin (black) Fee 75.00

Pillion Kennels

Mrs. Milton Erlanger, owner
 Elberon, N. J. Tel. Long Branch 1722

NORWEGIAN ELKHOUNDS



Ch. Martin of the Hollow

A sturdy lot of showy, attractive puppies
 from prize-winning stock for sale at
 reasonable prices.

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GREAT DANES



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 Imported Championship Stock

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Champion Hei-T'Sun of Caversham Clamarlow

Quality puppies from
 imported Championship stock.
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INDIAN HEAD RD. Riverside, Conn.
 35 miles from N. Y. Tel. Old Greenwich 7-0226

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Old English Sheepdogs of Quality



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 specimens the dog
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 guards, loyal com-
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Autumn fixtures. Show-giving organizations of Pennsylvania largely monopolize the all-breed exhibitions of the current month, which will mark the close of the outdoor season. In order on the calendar are such interesting events as the Devon Dog Show Association at Devon, the Delaware County Kennel Club at Llanerch, the Montgomery County Kennel Club at Whitemarsh, the Berks County Kennel Club at Reading, the Harrisburg Kennel Club at the capitol, the Fort Pitt Kennel Club at Pittsburgh and the Erie Kennel Club at Erie. To fill out the list are the shows of the Maine Kennel Club at Portland, the Danbury Agricultural Society at Danbury, Conn., the new Sleepy Hollow Kennel Club at White Plains, N. Y., together with numerous all-breed and specialty events in other parts of the country. There will be no lack of opportunity for exhibitors and fanciers from now until mid-December.

Collies. One arresting performance by an individual often brings to the attention of the world the merits of a certain breed of dogs more quickly and forcibly than a long and regular series of minor triumphs on the show bench. To untold thousands in every land there was an instant appeal in the famous story of Bobbie, the collie that overcame seemingly insuperable obstacles in his journey of three thousand miles across the United States to rejoin his master six months later in his Oregon home. That heart-stirring tale traveled to the ends of the earth carrying a mental picture to every listener of love, devotion, courage, faithfulness, instinct, perseverance and strength of purpose—

every higher attribute we credit to man's best friend. This is but one of many stories that are told of the collie, the shepherd dog from the hills and glens of Scotland, whose admirers are found in every corner of the globe. Fascinating indeed are the yarns handed down by the shepherds from generation to generation and, while some of them are incredible, there must be in each some measure of truth that has been embellished with the passing of the years. Another incident that served to fix the breed in the public mind was the victory of the puppy Laund Loyalty of Bellhaven, owned by Mrs. Florence B. Ilch of Red Bank, N. J., as best in show at the Westminster Kennel Club exhibition in 1929. That triumph, never equalled before or since in America's premier event in the dog world, was heralded far and wide, serving to fix the image of a beautiful individual of a great breed. Another event that served to impress the collie's intelligence, keen eyesight and susceptibility to intensive training was the exhibition of sheep herding given a few years ago in the Boston Garden in connection with the exhibition of the Eastern Dog Club. The great amphitheatre was packed to capacity that evening and thousands stood and cheered the remarkable exhibitions given by the contestants. Ever since the breed became firmly established in the United States it has continued to be the most popular member of the working dog group and today the registration figures each month and year lead all the others. Probably no breed in this country has started with better foundation stock and this was due in no small part to the keen

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Champion Heidi of Noranda owned by Mr. and Mrs. William H. Long, Jr., of Hewlett Harbor, L. I.

rivalry years ago between the Morgan and Untermyer kennels, when the best specimens that money could buy were brought to this side. Their example has been followed consistently by the leading kennels of today. On the bench collies are more than holding their own and in the leading exhibitions it is rare that a representative of the breed is not a leading contender in the working group, if not for best in show. At the last Westminster, Mrs. Ilch's blue merle Beulah's Silver Merrick of Bellhaven went to second in the group and, with Champion Eden Blue Blossom of Bellhaven, made up the best brace. It is interesting to note that the best of the breed at the famous Morris and Essex show was a homebred, and a puppy at that—Alstead Audrey, shown by Mrs. C. M. Lunt of Rahway, N. J. The efforts of many sincere American breeders are constantly being rewarded in the show ring. Here is a little collie story worthy of mention: In the Noranda Kennels of Mr. and Mrs. William H. Long, Jr., of Hewlett Harbor, Long Island, last Spring, their Fairchance of Noranda produced a litter of seven puppies. She did not have enough milk to raise them; so her daughter, Black Betsie of Noranda, which was in season at that time, was called upon for help. Mother and daughter shared maternal duties and the youngsters thrived and grew fat.

Terriers. One slashing victory at a leading exhibition will accomplish more for the advancement of a particular breed than much arduous plugging by its adherents. This was demonstrated by the brilliant success

of the sealyham terrier Champion St. Margaret Magnificent of Clairedale, owned by the Clairedale Kennels of Riverhead, Long Island, at the last Westminster. Only once before had a representative of the breed gone to the top at the Garden—almost a decade before—and sealyhs had lost considerably in public favor. Other triumphs for this splendid specimen followed quickly and the breed once more jumped into popularity. Fashions in dogs change with the years but terriers, as a whole, maintain their position as the leaders. They are so versatile, present so many variations for a choice and fit so nicely into any environment that it is difficult to believe that they will ever be displaced. Of course the fox-terrier retains his proud place over all his cousins and the smooth variety is coming back strongly. Once more an individual by her public successes has focused the eyes of dog lovers on her breed, this one being the remarkable bitch, Champion Solus Joy, owned by E. Coe Kerr of Mill Neck, Long Island. The recent action of the A. K. C. in reclassifying smooths and wires as one breed has stirred the fanciers deeply and it seems inevitable that a vigorous protest will be presented.

Do your part. Lack of consideration on the part of dog owners of the rights and convenience of others inevitably reacts to the disadvantage of all dogs. The complacent owner too often fails to realize that all persons are not dog lovers. Many people are, unfortunately, afflicted with an inherent dislike of all animals. Sometimes this amounts to real fear, which has been found impossible to over-

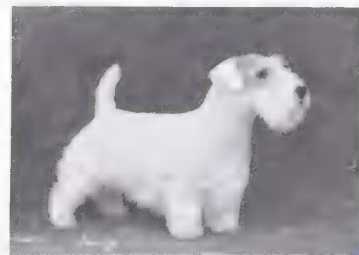
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the dog show



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come. The causes of these aversions are often inexplicable. Possibly the most common reason is lack of knowledge of or association with animals. The child brought up in the country in intimate daily contact with livestock of all kinds, including cats and dogs, takes them for granted, understands them and is fearless in their company throughout life. A disagreeable experience in childhood may result in a mental attitude that no amount of education or argument suffices to correct. This being true, it behooves all owners to have constant supervision over their pets to the end that no individual be frightened or shocked by them. There is another type that merely objects to dogs or cats as nuisances; and an untrained and undisciplined dog can cause no end of annoyance.

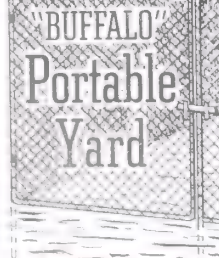
Endeavor to appraise yourself and your dog through the eyes of your neighbor and his guests, or the passers-by along the boulevard. It is not difficult to envisage feelings of irritation when a healthy dog cavorts about a newly seeded lawn, or digs a hole ten times the size necessary to bury a delectable bone in a treasured flower garden. In recent years hotel managers have endeavored to meet increasing competition and the demands of dog owners by catering especially to them. In cities and towns in which large dog shows are held numerous hotels offer inducements to exhibitors. In such hostilities appreciation of these extra privileges should be shown by owners and handlers to avoid annoyance of other guests. The

lobbies and public halls are no places for exercising animals. They should not be intruded into the dining rooms nor squeezed into crowded elevators. Full consideration of the other guests should be shown at all times. New York is already enforcing ordinances against defilement of sidewalks—regulations entirely reasonable. Exercise your dog in open parks or vacant lots where its trail will not be offensive to other pedestrians. And do not forget that visits by numerous dogs will eventually ruin low evergreens and tender shrubbery. The objectionable actions of one small dog may prejudice many persons against the whole canine race, while a thoroughly trained and well-behaved animal almost invariably makes a lot of friends.

America gaining lead. Great Britain's leadership in the production and sale of thoroughbred dogs, which has been undisputed through many years, is seriously threatened. More dogs of high quality are now being produced in this country, which seems destined to lead the world and eventually become the main source of supply for many other lands. Registration figures for the first six months of this year indicate that Great Britain made little gain over 1935, while this country made an astonishing advance. A total of 42,725 dogs were registered by the American Kennel Club during the first six months, which was a gain of 7,000 over the corresponding period of last year. There is reason to expect a total for the year on this side of about 84,000.

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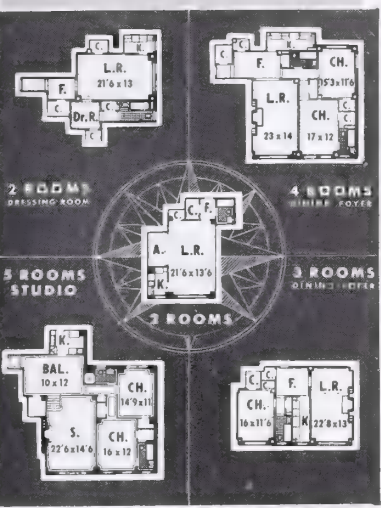
coming DOG shows

October

- October 2—Devon Dog Show Association
Devon, Pa.
- October 3—Delaware County Kennel Club
Llanerch, Pa.
- October 3-4—Los Angeles County Fair
Kennel Club
Pomona, Calif.
- October 8-9—Danbury Agricultural
Society
Danbury, Conn.
- October 10—Lowell Kennel Club
Lowell, Mass.
- October 11—Boston Terrier Club
Cleveland, Ohio
- October 13—Harrisburg Kennel Club
Harrisburg, Pa.
- October 15-16—Fort Pitt Kennel Club
Pittsburgh, Pa.
- October 17-18—Erie Kennel Club
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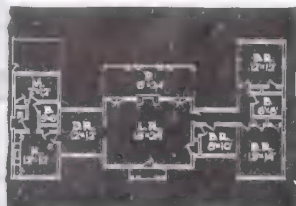
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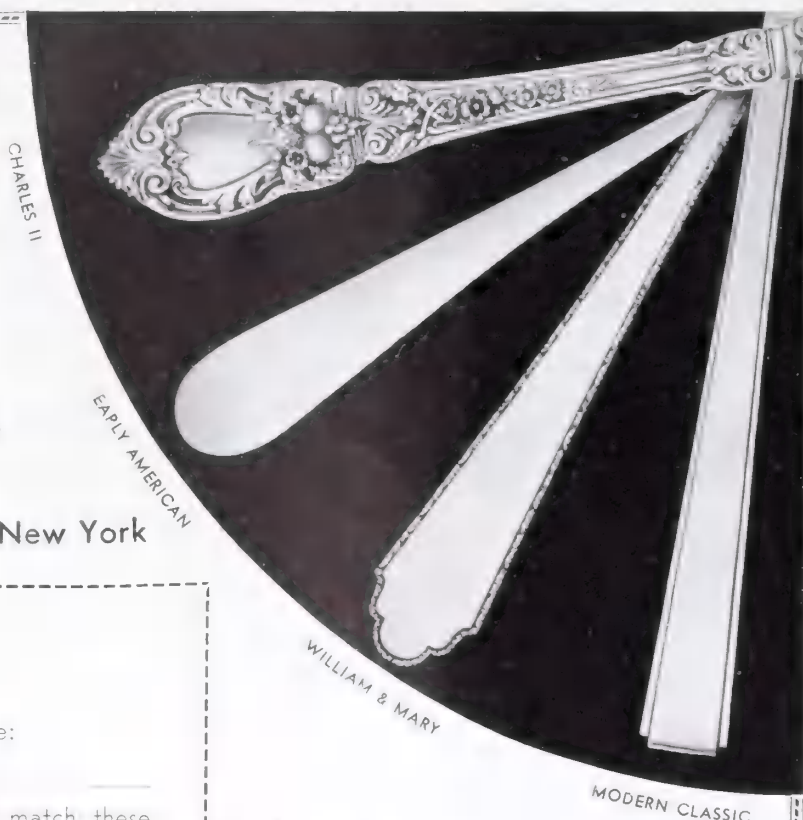
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OCTOBER

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The
Bride's
Issue

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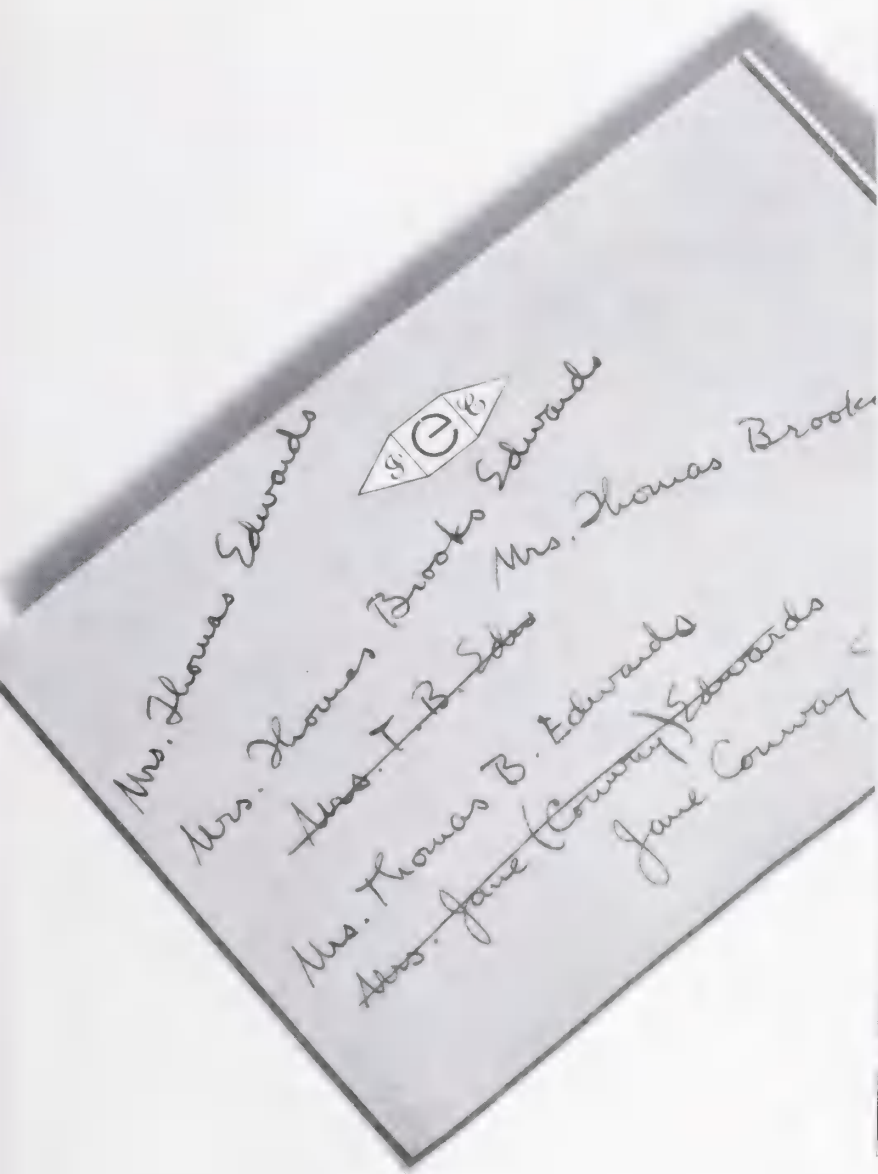
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WALLACE ~ *Silversmiths*

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RUZZIE GREEN

I'll learn to make popovers...and good coffee...and things with curry.

I'll use my dark blue pottery plates on a white damask tablecloth.

I'll have man-sized cakes of soap and bath-towels as big as a city block.

I'll hang lace at my windows.

I'll keep a bed of ashes in the fireplace.

I'll paint my kitchen cupboards a giddy red and have ridiculous red cherries on my cannisters and dustpan.

I'll cover the walls of the breakfast room in glazed chintz.

I'll teach my maid to answer the telephone intelligently.

I'll have shelves in my bathroom made of colored mirror.

I'll have plenty of lamps in the guest room, in the right places.

I will quietly do away with that peculiar vase that Aunt Agatha sent us, even if she does cut us out of her will.

I'll never say, "Don't use that ash-tray, dear. It's just been cleaned."

as soon as
i'm
married



HERE'S WHAT THEY SAY about fall decoration

And they're the people who know—designers, decorators, all the men and women who create, behind the scenes, that mysterious thing called "trend." We, with our nose-for-news, tracked them to their lairs, drew them out, egged them on. We said "What do you think—?" and "How about—?" and the result is a picture of your house, Winter, 1936 and '37. Here's what they say:

"Subtle Colors are newest," they say at Imperial Wallpapers. And they show you charming off-shades in washable papers. Blues, for instance, elusive and lovely to look at, dusty or greenish or mixed with gray. There's a fog-blue that's as cool as a shower. And their new cedar color goes with an amazing number of other colors. The cedar tones range from rosy beige to glowing copper . . . Imagine a striped paper: cedar, gray-blue, pale beige and a thin line of bright copper . . . And metallic papers for modern rooms. In a cocktail room with brightly colored walls, you could paper the bar itself with silver in a parquet design. Or put silver paper on your bathroom walls to match your shiny faucets!

"Striped Fabrics are the fall news," says Mr. Franklin I. Judson, President of Stroheim and Romann. Perhaps it's the eighteenth century influence. Or perhaps it's due to the fact that stripes are the one design in fabrics that has never been fully exploited or entirely developed. There's a mulberry-and-cream striped satin at Stroheim and Romann that reminds you of Berkeley Square. And one in cedar, beige and gold. And still a third, of peach striped in gold, brown and cream—brand new and beautiful. . . . Of course, chintz is still splendid: what would decoration be without chintzes to lighten rooms? But if you want news, it's stripes.

"China and Glass Accessories," says Rena Rosenthal, whose shop on Madison Avenue in New York is filled to the ceiling with sparkle in a dozen mediums. (Through her own shop-door, we snapped her showing a covetous customer a gleaming white pottery figurine—and nothing in the whole shop is more delightful than these figurines with their odd, paradoxical quality of sophisticated innocence.) From Rena Rosenthal you can get cigarette boxes and ash trays of thick, clear glass . . . strange, fascinating wood sculptures of dancers that delight the eye with their grace . . . White and gold china for eighteenth century rooms . . . gay little dressing tables and gold-topped

difficulties to put on them . . . Copper and chromium, silver and gold . . . and better modern and original designs than ever, for less money.

"Use Imagination when you decorate," says Joseph Mullen, one of New York's smartest decorators. "Put murals on your walls." We snapped him in his studio, beside a preliminary sketch of a mural for a Palm Beach house—a house that has

no curtains. Venetian blinds, slat blinds, shutters, take their place. Mr. Mullen likes to paint

murals for his clients of their hobbies or their favorite places . . . In a masculine dressing

room he sheathes two walls in brown serge, a third in brown and white printed linen and leaves the fourth wall pine. In a feminine dressing room, as fresh and sentimental as a valentine, he paints the walls violet-blue and pastes a band of white eyelet-embroidered muslin around the dressing room mirror and another band around the French doors. . . . One of the nicest colors we have seen in a long time is the dark bluish-green he put on a drawing-room wall.

"Monotone Color Schemes, accented with one or two pastel colors," says Mr. Ross Stewart, of W. and J. Sloane. "That's what we're doing this fall." Pale blue, for instance, in chintzes and upholstery, with accents of rose and clear white. Or tones of brown and beige, pointed to sharpness with coral and pale green. Mr. Stewart likes the luxurious look of brocades and damasks, as much as he likes the spacious elegance and serenity of period decoration. If he uses chintzes, he likes especially the old English ones, with their subtle turquoises and blues. He likes to use Oriental rugs instead of plain carpets, and to "play a room up" with crystal and silver accessories. In fact, says Mr. Stewart, the best rooms this fall are gay, brilliant, elegant—all at once. And that makes them livable.



MR. KATZENBACH PLANS A DESIGN

MR. VON NESSEN CONSIDERS PROPORTION





JOSEPH MULLEN
IN HIS STUDIO

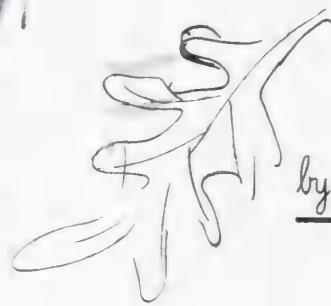


RENA ROSENTHAL AND FIGURINE



FABRICS AT STROHEIM AND ROMANN

"Cast Iron is my newest medium for design," says Walter Von Nessen. And Mr. Von Nessen makes vases that are so distinguished, so unusual and so practical in their rustless finish that they make your fingers itch to own them. Cast-iron furniture, too, he suggests, like the garden furniture we know already, but built for indoors (he hasn't made this yet, but watch for it). . . . Chromium is still, of course, one of his joys. The chances are that your chromium coffee pot first saw the light in his studio. And his chromium lamps that can be tipped an unbelievable number of ways are proof of his own statement: "A designer today must be an inventor, too." (Continued on page 102)



by Mrs. Jay Clark Jr.

the

Autumn pictures are not made now. Existing ones are the result of last spring's work. Yet I can work myself up into far greater energy of action if I actually see the effect I am trying to duplicate, and have the time to take thought of its planning. So while plants for these last blooms will not be at hand for many months, now is the time to look around at gardens that are pleasing and study what makes them so.

Contrary to the general assumption, the autumn garden is never one of left-overs; never one of annuals scurrying to get in under the wire before the flag is dropped, or of late perennials showing how generous they can be with a second gift of bloom. No matter how valuable and pleasing the remount Roses and lavish Phlox may be, they cannot be depended upon as autumn flowers. To be certain of beauty at any particular moment, the wise course is to rely on the plants of that period. Modern wizardry has played hob with seasonableness as Nature intended it, and she tries to point out to those who will see that it is a mistake to juggle her products in a way that was never intended. We force and rush, and push and transplant, and hybridize and use up materials meant to appear in freshness later, in order to have Asters and Gladiolus and Dahlias in July, and have even been known to sink pots of Lilies from the greenhouse among the spring Tulips! Thoreau knew the value of his precept when he said that the greatest charm of the growing thing was an unswerving faithfulness to the almanac. There is no trouble about having autumn flowers as long as the frost holds off, for plenty of plants mature naturally late in the fall, and many of them are able to endure the first



Last Garden of Fall

cold waves that are so liable to sweep down in many vicinities almost before the end of the calendar summer.

Equally important is the location in which to make your late fall showing. If the garden is a small unified plot, thought will be limited to screening and protection. But where the area is larger, if possible pick a slope for the autumn display. Air drainage plays a vital part in the matter, as cooling air descends and rolls down from any height into a lower plane and settles there. The autumn garden might not be permanently injured by the quick passage of frosty currents, when it would be destroyed if they lingered any length of time. Hill tops, seemingly quite at variance with any idea of protection in their open situation, are warmer spots than snigger corners. Water sends protection over nearby growths by its evaporating mists which frosts do not readily penetrate. Ponds or pools are therefore strategic points. The ideal autumn garden faces south and is screened from the northwest winds by walls or hedges, shrubs or glass ("Walls of Glass," *HOUSE BEAUTIFUL*, October, 1935). The nearer these conditions are approximated the better the outlook in the month of October. There is one procedure quite possible for the small area, although more frequently indulged in by gardeners lavish in cash and labor. Put in position at the edge and rear of the border permanent ground fixtures to hold small poles—on the order of the familiar clothes reel base. At the hint of frost snap in the poles and tie a canvas covering over them, tent-wise. I have seen such an arrangement keep a garden in Massachusetts in perfect condition until the end of October, with splendid richness of coloring.

The plants for the autumn garden are found in every division from bulbs to vines. Start with a foundation collection of gray-leaved types, over which neither heat nor cold have any control, and which remain good-looking until they sleep for the winter. By these I mean Rue, the blue-green herb of bushy tendencies that likes lime, and various *Artemisias*: *A. abrotanum*, Southernwood, tallish and wandlike, *A. albula*, Silver King, shorter and shimmery, *A. frigida*, which glistens like the frost it scorns, *A. pontica*, Roman Wormwood with finely cut foliage, pale gray. Add to these Woundwort, *Stachys lanata*; *Salvia argentea*, white plush, if the flower stalk is cut down, and Lavender Cotton, *Santolina*. Plant these as generously as space allows. They will form a groundwork of satisfaction. The only annual to be considered is Cosmos, and where experience has proved that the late varieties do not bloom even under favorable conditions before frost, use only the early ones. They are not as beautiful, but better than nothing. Plant them rather late, directly in the ground, about the end of May in northern gardens. When they are a foot high, give them a drastic top cutting, and they will swing into the procession as true fall members. As I have seen the new yellow varieties they are twiggy tall things, best suited for the back of a border, or grown in the cutting garden for indoor decoration. The color is good and they are dependable.

In the perennial class start with Aconitum, not from any alphabetical hint, but for the good blues which range from light to dark of the late Monkshood. *A. autumnale*, *A. wilsonii* and *A. fischerii* send up early in the spring heavy green tufts of foliage that are assets throughout the (Continued on page 128)



F. S. LINCOLN

Rooms designed especially for House Beautiful by the shops which display them.

Regency, as English in tradition as when Thomas Hope designed furniture in the 1820's. The dining room, above, is stately in line and rich in color. Off-white walls, chairs, cabinet contrast sharply with the table top and console, which are painted the deep and brilliant blue of lapis lazuli. Curtains and chair-seats are wine-colored, of rough satin twill. The curtain poles and the medallions and moldings on the cabinet are gold-leafed. The china is antique Crown Derby and Rockingham from Plummer's. The antique silver candelabra are from Robert Ensko. The room was designed by Lord and Taylor.

4

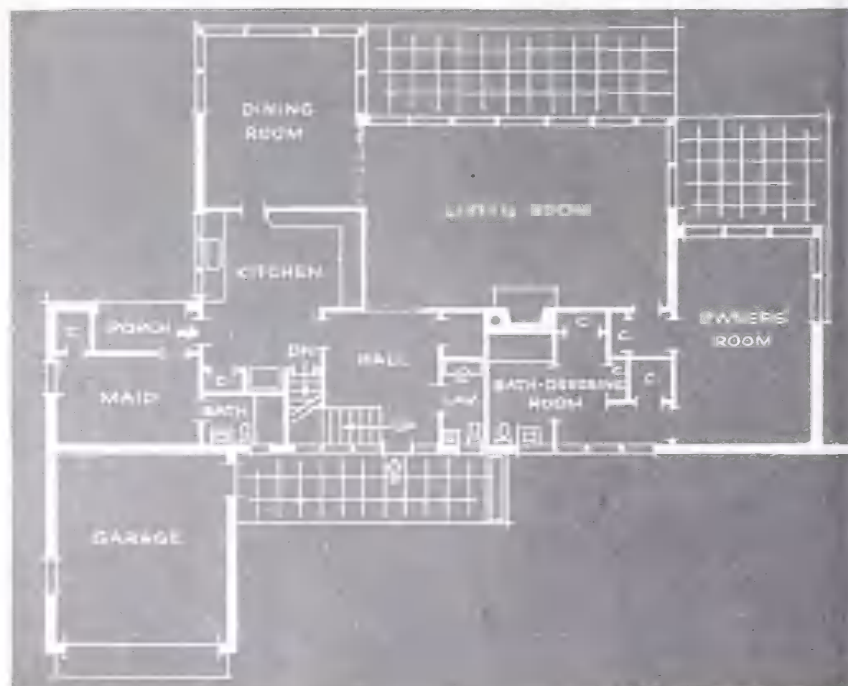
Early American in beige, brown and greens. The walls of the dining room, on the opposite page, are covered with a scenic paper, copied from an old design, in tones of beige and white, with accents of deep red and sharp green. The curtains are India print, edged with chartreuse linen. Eight chairs are covered with a peasant fabric in brown, beige, apple green and rust (used wrong side out), and four more are upholstered in emerald green sailcloth. The maple furniture, all faithful reproductions of antiques, is part of the group of Early American rooms known as Guilford House, at R. H. Macy.

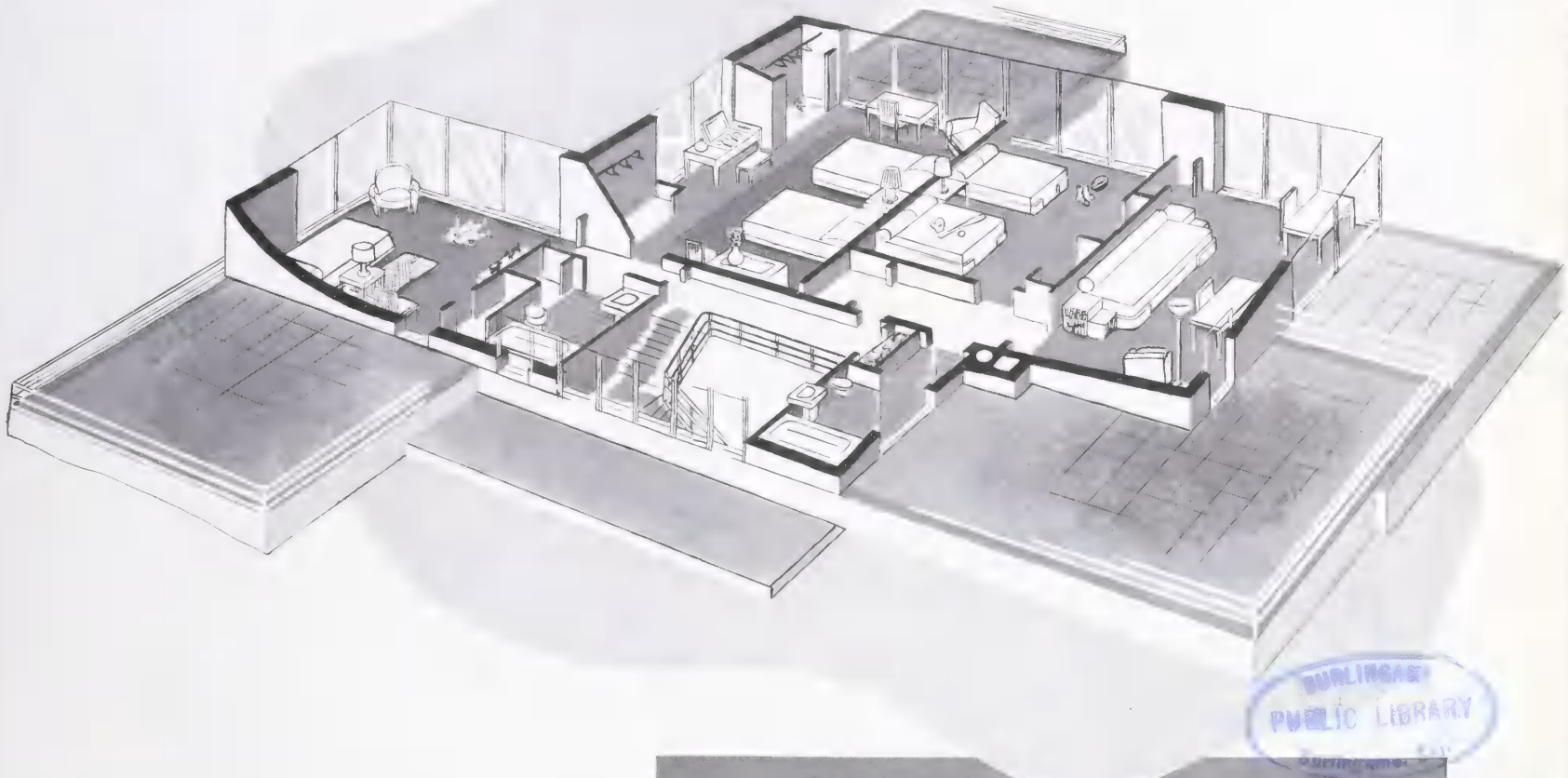


Eighteenth century in a room that takes its unusual color scheme from a copy of a Savonnerie rug in chocolate, pink and beige. The wall paper, designed by Katzenbach and Warren, has a chocolate ground and a design in pink and bisque. The draperies are pink satin and the draw curtains are pink gauze. Then, in the upholstery of the chairs, comes the perfect color note: canary yellow, blue and pink. The candelabra and the mirror are antique Adam. All the furniture, of bleached mahogany, is Adam-inspired, made by W. & J. Sloane's Company of Master Craftsmen. On display at W. & J. Sloane's.



FAMILY : *large*
 BUDGET : *limited*





Today's reformed triumvirate of Bank, Architect and Builder has made it possible for the man with a moderate income and a little cash to buy a good lot and build a well designed, honestly built and efficient small house. The price he would have to pay need not exceed \$10,000 or \$12,000, including lot. But almost all the houses thus far advanced as evidence of this pleasant possibility have been planned to house a family not larger than three or four.

What about the couple that has four children? Despite the pessimistic tone of statisticians, there are plenty of families of six or more. And they are not the kind that endures tenement accommodations either. What is the answer to their problem? It is not enough to enlarge three bedrooms to accommodate six people, even if the sex of the children would permit. It is not enough, in other words, to provide mere shelter for the larger family. Room for living, for individual comfort, for normal expansion of the young egos is vastly important.

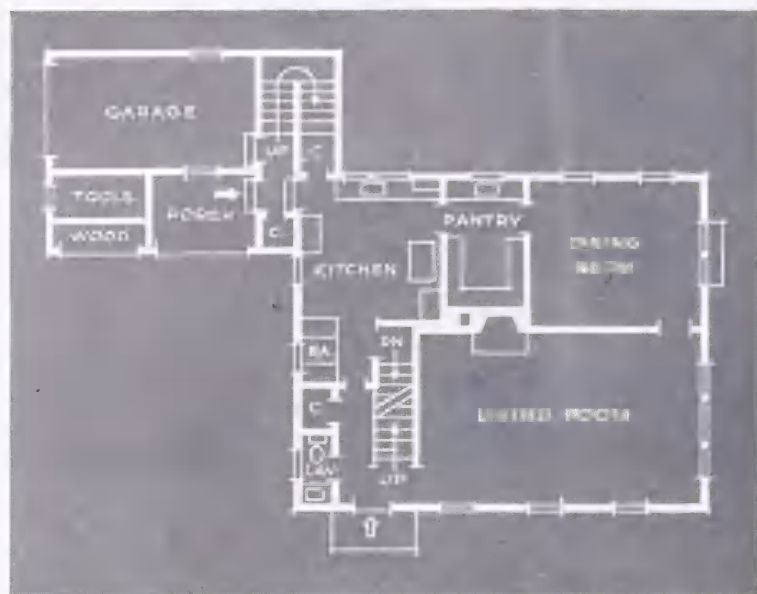
On these four pages are alternative suggestions for the family of six we have in mind. There are a father and mother, a daughter aged sixteen, two boys of thirteen and eleven, and a daughter of eight. There is a steady family income of \$5,000, savings of about \$2,000 more, a maid and a family car. They can afford, today, to build a \$10,000 house on a good suburban lot and to retire (amortize) the single necessary mortgage in reasonable monthly payments. What sort of house, then, shall it be?

Whether they prefer a traditional or a contemporary design makes no difference. We have provided both. We assume that the parents are as much concerned with providing for their children's mental and spiritual health

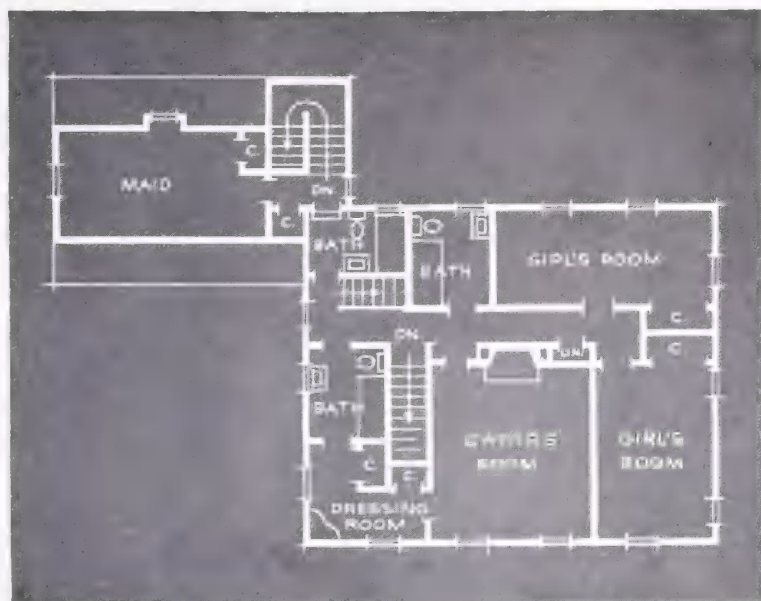
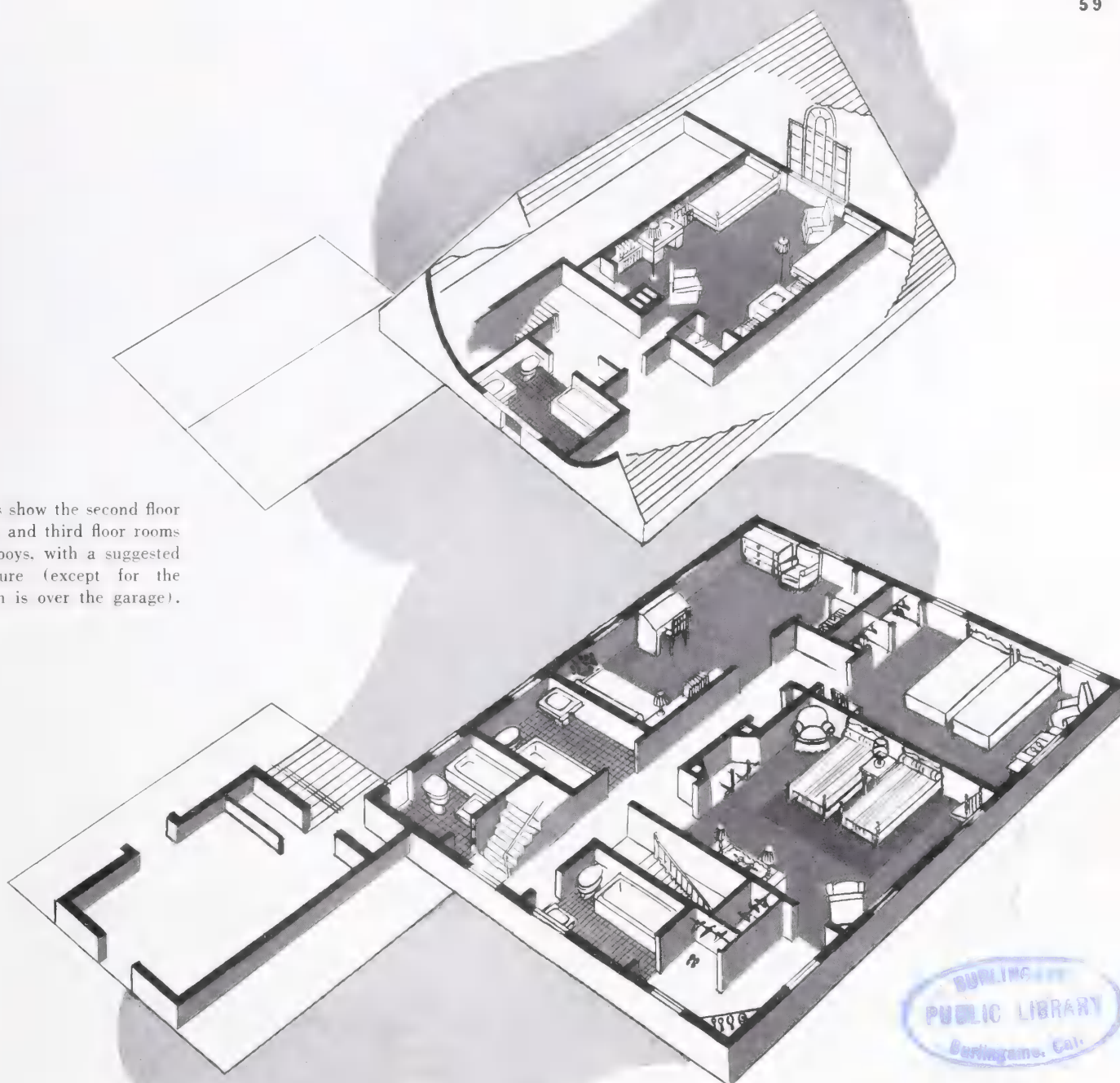


Here is an example of what shrewd planning may do for the individual comfort of a family of six. The plan and cut-away drawing of the second floor show the girls' wing, at left, for daughters eight and sixteen, and that for two boys in their early 'teens at the right. Guests of either girls or boys may be accommodated by this flexible scheme, or family guests may be given the boys' study.

This simple Colonial house provides the same sort of individual privacy for the same family as that preceding. Here, however, the boys have the third floor to themselves. The older girl has a more formal room than her younger sister.



The cut-away views show the second floor rooms for the girls and third floor rooms and bath for the boys, with a suggested placing of furniture (except for the maid's room, which is over the garage).



as for the physical side. They know that the children will grow all too rapidly and that the house must be carefully planned to stay with them.

The parents want as up-to-date and efficient a house as it is possible to build. They don't require every time-saving gadget there is, but do demand the essential time-and-labor-saving equipment. There will be no compromise with quality for they realize that low maintenance and repair cost are more important in the long run than low first cost. They insist on a sound financial set-up and the services of a good architect.

In loco parentis, therefore, HOUSE BEAUTIFUL presented the whole problem to two architects for solution. Cameron Clark was asked to give his answer in a Colonial house; Wallace Walton Heath was asked to provide a contemporary scheme. Here are the results. We shall take them up individually in order, and then, at the end, submit the outline specifications for the two. Analyze the plans and drawings carefully as you read. It will pay in understanding the thought behind them.

Colonial. For \$10,000, a house in which seven people must live, there can be no excess of space on the first floor. And this one is no exception. It is perfectly conventional down-stairs, except that it offers a large amount of space in kitchen, pantry and dining room. There will (Continued on page 125)



THREE REMBRANDT TULIPS



the tulip primer

BEFORE the Tulip orders go in, take a pencil and paper to estimate exactly how many bulbs are needed. If you have just finished a new house and this is to be your first planting, close figuring is even more important. No guesswork will do.

When you are planning beds or borders in which Tulips are the only spring display, the mathematics are even more necessary in ordering. Color and uniform height are most important here, for you will plant different varieties in irregular clumps of a dozen or two which give the effect of one color drifting into another. You might choose crimson, heliotrope, bronze and pink, for example. Or you might work out a monochrome of reds, running from lightest pink to deepest crimson. But do not make the clumps too small or choose too many colors, for then the whole effect will be jumpy. What you want is a changing mass of color, full and rich to the eye. You will probably need more bulbs than you imagine. For example, if your border is three feet wide, it will take thirty-six bulbs planted six inches apart to fill three feet of it. To plan this properly you will need to make a diagram of your Tulip area, putting a dot for each bulb and then drawing out your color pattern on paper. In this way you will establish just how many bulbs of each color you need.

If you are not planning a massed border, remember that Tulips look best in clumps with no fewer than six planted together, the bulbs to be set six inches apart. The older scheme of setting a single row of Tulips along the front of a border is giving (Continued on page 106)

SIRENE, LILY-FLOWERED





BRIGHTLING, MENDEL



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QUAINTNESS, COTTAGE



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ZIMMERMAN, TRIUMPH



...OT TULIPS

N^o 14
RUE VANEAU.



by HARRIET VON SCHMIDT





Beautiful examples of the Adam mantels and doorways that Dusillion admired so much are in the library, above. The pale brown and white of the marble mantel sets the color scheme for the rest of the room: old white for the walls, and golden brown for frieze and cornices and other architectural details.

Number Fourteen, Rue Vaneau, Paris, was built seventy-five years ago by a young modern of the 1850's. The Vicomtesse Henri de Maublanc lives there now, but she has made comparatively few changes. She has had no need to. For Pierre-Charles Dusillion, the architect, might have been blessed with second sight; so prophetic was his taste that the beauty of his house has survived the years, to come of age in the 1930's.

There is no suggestion of the ponderous plush and extravagant bric-à-brac of his contemporaries. There are instead Adam mantels and doorways, Neo-classic furniture and classic details—details which his clients thought wildly revolutionary but which are so intrinsically good that, to us, they are changeless.

The dining room, opposite, is the only modern room in the house, the only one in which M. Dusillion had no hand. And yet you walk into it with no sense of shock; its graceful elegance is a part of the house. The acanthus-backed oak chairs are covered with rough green silk, and the curtains are silvery gray and green. The walls are decorated with tropical flowers in colors that range from the palest pastels to the most brilliant magenta, all against a silvery background.

The long salon, which is not illustrated here, is divided by a shallow arch into music room and living room. The white walls, with their classic cornices, make a background that is equally appropriate to the modern paintings and to the furniture, which belongs for the most part to the period of the Louis'. Chairs and sofas are upholstered in white, a clear light blue, and in beige and brown satins. The carpet is beige, and the rugs are brown.



High ceilings and heavy curtains. Bronze chandeliers and Empire consoles. On the table, lustrous damask—and sterling silver. That was the Tredwell family dining room, just as it was a hundred years ago, and just as you see it on this page. And, on the opposite page, its antithesis, the modern dining room of Mrs. C. M. Black, with its tanager red wall paper, scattered over with amusing gray monkeys. Its black lacquer table and chairs, upholstered in white leather. And, on the table—sterling silver.

Here are two dining rooms, a hundred years apart. Here are two tables, as different from each other as a hoop-skirt from a Schiaparelli suit. But between the two there is a bond that withstands the years: the silver. Perhaps in the Tredwell dining room the silver is more elaborately designed. Possibly in the Black dining room the silver will echo in its clear curves the simplicity of modern decoration. Yet the patterns across the page are versatile. They will fit into any background, and time cannot stale them.



in 1836

The dining room of the Tredwell house on Fourth Street, a landmark left from old New York.

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EMELIE DANIELSON



and in 1936

The dining room of Mrs. C. M. Black's apartment at 480 Park Avenue, done by Joseph Mullen.

still is

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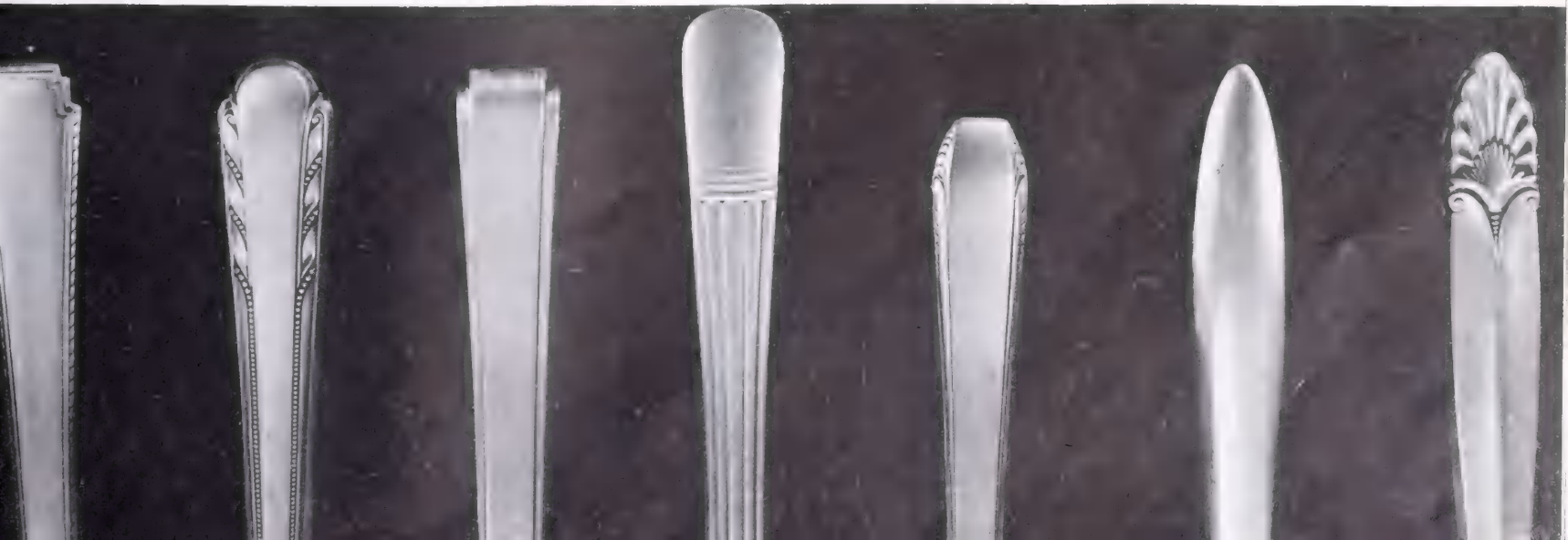
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SWEDEN HOUSE
KING EDWARD
PATTERN
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STERLING SILVER TEA SET AND PLATWARE IN THE KING EDWARD PATTERN; GORHAM. ORREFORS DECANTER AND GLASSES FROM SWEDEN HOUSE

Care *for your*

Linen *and* Silver

Would you toss your finest French lingerie into a clothes hamper, to be washed by a careless laundry? I hope not, because if you would, the chances are that you would do the same with your best linen. And it's a good idea to take care of your linen; partly because linen is beautiful intrinsically, and deserves your care, and partly because beautifully laundered, well-kept tablecloths and napkins and sheets reflect credit upon you as a hostess and a housekeeper.

There are two ways to care for linen. The first is to have it laundered properly, and the second is to use it properly. By using it properly—to take up the second point first—I mean to use it in rotation. Pieces that are used constantly will not last, for linen needs a rest in precisely the same way that shoe leather does, or indeed any fabric. Have enough luncheon sets, for instance, so that you need not use the same one over and over. And when the laundry comes home, put the pieces that have just been washed on the bottom of the pile. As a matter of fact, a piece of linen should be laundered no oftener than twelve times a year. If you carefully launder a sheet twelve times a year—and no oftener—it will last for eight or ten years.

Now for laundering: First and most important, of course, don't entrust your fine linens to just any laundry. Laundries, and even laundresses, like to do things (like the rest of us) in the easiest way; and the easiest way to get linen white is to use acid and bleaching agents. Nothing will kill your linens faster. Not only will they fade the colors, but they will actually ruin the fibres. So be careful of your laundry.

Next, remember that it is fatal to launder white things with deeply colored ones. The strong colors always run a little, and tint the white things ever so slightly—if not more than slightly. And don't allow your colored bathmats and towels to be laundered in water that is too hot. If you insist on having them boiled, you must use white ones. A point to remember especially is that washcloths often have to be boiled—particularly if the lady who has used them has also used make-up—and so it is always clever to buy double the usual amount of colored washcloths. Then the faded ones can be replaced.

Fine linen handkerchiefs should always be laundered separately from cotton because the linen will take on a light fuzz from the cotton.

Fine lace pieces, such as doilies and tea napkins, need special attention. If you think that your laundry is not trustworthy, send them to a good cleaner. If, however, they are washed at home, have your (Continued on page 102)



NORMAN W. CARY



"COSMOS PETAL," EBONY-HANDLED SILVER TEA SET, COFFEE POT AND TRAY, GEORG JENSEN

You're one of the current crop of brides, intelligent, competent, and pretty as a picture. You know a lot about housekeeping; for instance, you know that while your blankets and sheets and quilts may not be with you at your Silver Wedding, still they should stay by you for a long, long time. But just answer us this: Do you know how to buy them so they will? Would you buy the heaviest blanket you could find for winter weather? (The answer is No.) Would you ever buy a blanket that was not 100% wool? (The answer is Yes.) You see what we mean? Now here are the facts: There are three things to remember when you buy blankets. First, there are several grades of blanket in varying weaves, for various temperatures and climates.

A pure wool blanket is the warmest; and blankets for warmer weather have a smaller percentage of wool. You will need at least two, and probably three, weights of blankets. But, if you're buying a pure wool blanket, look for the government tag that tells you it's 100% wool. Second, don't judge a blanket by its weight.

blanket coverage



■ Luxurious pink satin quilt, tufted, from Eleanor Beard. White Kenwood Supreme Blanket, bound in striped satin ribbon. Monogrammed percale sheets, Utica. The bed, with pink satin headboard and spread, by Lilian Chenevert.

■ Opposite page, above: Challis comfort from Carlin Comforts. Part-wool Glenada blanket for summer, by Nashua. Anchor sheet with a color-fast thread to guide in bed-making. The maple bed is in Mrs. W. J. Hammerslough's house.

■ Opposite page, below: Satin comfort, Carlin Comforts. "Forrest" three-tone blanket, bound in satin, by North Star. Wam-utta Supercal sheets and pillowcases, Lord and Taylor. Hand-appliqued spread, Eleanor Beard. Charak bed.



EMELIE DANIELSON

Pure wool is very light and fluffy. Third, test your blanket to make certain it's of new wool with plenty of life in it. Take a handful of blanket and squeeze it—hard. A blanket made of new wool will feel springy and full in your hand. A blanket made of "shoddy," which is reworked wool, has a dead, inelastic feel.

When you buy sheets, buy them long enough and wide enough for comfort, or you'll find to your sorrow that they're neither long enough nor wide enough to wear well. There are enough grades of percale sheets to suit any bride's budget; but if you should buy muslin ones, be sure that you get a muslin with a high count of threads to the inch. It's harder to make mistakes when you buy quilts than it used to be, because quilts today are better made than they have ever been, both for wearing and cleaning. All that you'll have to decide is whether you want them filled with wool or with down. Wool-filled quilts are less expensive; down-filled ones are lighter and warmer.



by

Following the early bulbs a few groups of that grand Narcissus, King Alfred, bloom (Continued on page 122)



The neglected offspring of the principal bulb families are the diminutive *Narcissus* and the species Tulips, which have patiently been waiting their turn to appear as at least semi-favorites among more favored kin. There are fashions in flowers as in everything else and many reasons have conspired to keep the stylist's spotlight from this particular group of plants. Carefully examined, they are for the most part negative reasons, which may be dispelled as easily as the thistledown sails off on the breeze. The way is then clear to make, for a change, the major fall bulb settings from these divisions. Interest will be keener than if the work were along stereotyped lines, and the garden will present quite a different aspect next spring.

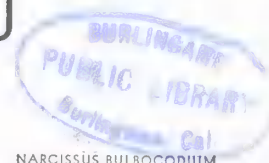
Understanding the name. The word "species" which is used to describe all these smaller bulbs means simply that they remain in their wild or natural state, untouched by the modifying contacts of the hybridizers. Whereas the Darwin Tulips or the Poeticus *Narcissus* represent man-made changes through years of hybridization, the "species" types are quite unaltered from their natural state. They were found by some explorer, brought back and put into commerce. What you buy now is exactly what the explorer found. These "species" types usually breed true to form in their propagation.

Price and source troubles. During the late years of quarantine the small Daffodils have been difficult to obtain and high in price; now, at the moment when the barriers against their importation are cracking, growers here have developed a stock, reasonable in price and wide of selection. Hence rates have fallen and quality has remained at the same high level. Comparisons from a bulb purveyor of reputation: in 1929 little *Narcissus* Queen of Spain was \$5 for ten; today it is quoted at \$2.85 for the same number. Then it had to be hunted for, while now the majority of lists offer it. As there has been no embargo on Tulips, prices remained more stable, yet never have the species or botanical varieties been as cheap as this year, \$.55 to \$2 per ten or a dozen for the lowest-priced, \$6 for the rarest.

Uncertainty of performance. Like all other plant forms these bulbs must be given suitable quarters and surroundings to their liking, or they will disappear. What they want is simple. The majority come from (Continued on page 120)

by HELEN MORRIS

BABY BULBS



NARCISSUS BULBOCODIUM



NARCISSUS CYCLAMINEUS



TULIP KAUFMANNIANA



J. HORACE MCFARLAND CO.

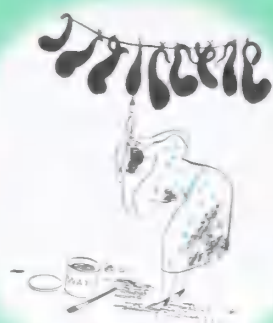
TREES. Up to recent years trees have been taken very much as they were found, and few queries made as to suitability of site and effect. Current interest is changing all that. Three books are permanent additions to the shelves: "Tree Flowers," by Rogers; "Some American Trees," by Werthner; "Pacific Coast Trees," by McMinn. There is also a Bulletin, "Ornamental Trees for New York State," written by Curtis and Wyman (obtainable from the State College of Agriculture at Ithaca, New York) in which important matters like transplanting, pruning, fertilizers are dealt with. Lists are given for special purposes such as street, screen hedge, flowers, color. Autumn planting is recommended except for types which have fleshy roots like Magnolias, and those of stone fruit like Peaches and Plums. Leave those until spring. Do not move until the leaves are about ready to drop (the same procedure as for shrubs given in the September "Scrapbook"). Cut any injured roots smooth at the end and trim off those over a foot long. Two-year-old specimens are usually better for planting than those older or younger. Keep the roots continually wet in transit and away from sun and wind. Puddle them and cover with mud as soon as dug; this dries on as a protective coating.

October

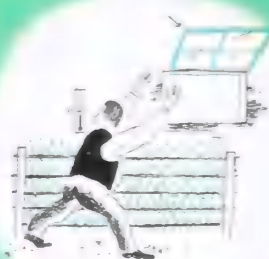
SCRAPBOOK



STORING FRUITS FOR WINTER USE. With more attention given to the small orchard there is a surplus of fruit to be kept for winter consumption. A few rules make for success. Gather the fruit carefully, taking hold of the stem and twisting it slightly. The winter varieties of pears like Beurre Bosc, Beurre d'Anjou, Duchess d'Angoulême should be gathered after the seed has turned color but before severe frosts, usually in the first two weeks of October. Fall varieties, such as Bartlett and Clapp, are picked before they are dead ripe. Store in a cool fruit room or cellar on slat racks with spaces between the specimens, not touching. Ventilate, keep the night temperature around 40° and if the air is damp expose pans of salt. Apples are left on the trees to mature and color, but taken in before frosts. Store in trays one layer deep or, if in boxes, with each apple wrapped in oil paper. Unlike the pears they require moist storage conditions. Winter apples may even be kept under water if the fruit is sound. Late in the autumn place in tubs of water and keep covered with wooden tops. Store in an open place and if the water freezes the apples have an even finer flavor than those taken from a cool cellar.



THE USE OF GOURDS. While the cultivation of these plants is on the increase, opinions vary as to the best way of preparing the fruit for house decoration. Sifting out methods, the following seems best. Dry in a light airy place to harden the shells, although only gourds not so soft as to bruise under the finger nail when first picked are really worth saving. Dip them into a strong solution of sulpho-naphthol to destroy any fungus spores, and after this dries give a final cleaning with a soft brush. Cover well with liquid floor wax, using a cloth for smooth varieties and a brush for the nobby ones. Let the wax set for an hour and then polish to whatever shine is desired. If small holes are drilled at either end of the gourd, they usually dry without rotting on the inside, but they may in any event be expected to remain in good condition for several months. Consult the "First Gourd Book," The Gourd Vine, Vernon, Conn. \$1.50.



PREPARING THE INDOOR GARDEN.

Some of the annuals are such laggards that winter arrives before they have much more than formed their blossom buds. To save these for the window garden, it is a simple matter to pot them up and bring them indoors. Soak the little plants thoroughly to make a ball of mud around the roots, take them up carefully with as little disturbance as possible, and leave them out-established in a shady spot until they become cloth or paper. Toward the end of the month bring them indoors. Spray immediately, and every few days, with a nicotine or a soap solution to discourage aphids. Varieties suitable are hardy Chrysanthemums, Petunias, Ageratum, Calendulas, Marigolds, annual Asters, Portulaca. For success three things must be remembered: take only small specimens; let them harden in pots outdoors; spray faithfully. A perennial which may be easily forced in the house is Astilbe. Ordered now, the nurseryman will send a clump of roots and peat; pot this up in a six-inch pot, place in a warm spot, water well, and the feathery foliage will soon appear. After it is well started it is advisable to allow water to stand in the saucer for a few hours each day. Where wildflowers are desired for efficient resting time for the buds to form in the fall previous to the heavy frosts: eight weeks gradually bring into light a higher temperature. They must dry out while dormant.



FLOWERS OF THE MONTH. Seeing is believing, and one of the easiest ways to keep the garden up-to-date is to look up at different intervals the flowers actually in bloom at the moment. Now is the season of hardy Asters and Chrysanthemums. Dwarf cushion Asters are splendid plants for a dry border in October, lasting over from the September blooming. They are hybrids of *Aster dumosus*, the wilding, blue and white, ranging from Massachusetts to Florida. The named ones are Countess of Dudley, pink; Snowsprite, white; Victor, lavender blue, free-flowering and compact, about a foot high. Another new fall bloomer is the Azaleanum, a Chrysanthemum which suggests a forced azalea at Easter—perfect mounds of pink flowers. It is said to have come from Oregon, under the name of Amelia. Another statement is that it is a patented variety of Chrysanthemum grown by the R. M. Kellogg Co., Three Rivers, Michigan, and shown at the Century of Progress.



FALL COLORS. The theory that leaves do not turn in color until frost comes has been disproved and the matter relegated to the department of chemistry. Leaves are green because they have a coloring matter in them called chlorophyll, one of the items necessary in the manufacture of sugars upon which the plant lives. In the late summer and early fall for some reason there is no more chlorophyll manufactured, and the green color fades away. With some varieties this is the end. Lilacs and Ash drop their leaves while they are still a fading green. With others, such as Birches and Elms, when the green is done a yellow appears which has been there all the time but hidden by the stronger green. The reds in the blaze of Oaks and Maples come from a pigment, antochyanin, that is connected with the leaf sugars and tannins. For a good red fall coloring there should be low temperatures at night, 45° and below, followed by sunshiny days. The coolness prevents the fast movement of the sugars and the warmth prevents continuous production of them. This is much the same principle that produces maple sap for syrup in the spring.



NEW BOOKS.

"Seeds, Their Place in Life and Legend," by Vernon Quinn, illustrated by Marie Lawson with line drawings. Frederick A. Stokes Co., New York, \$2. Published August 20.

"The Living Garden," by E. J. Salisbury. The how and why of garden life. Macmillan Co., New York, \$3. Published July 21. Illustrated with plates and drawings by Gwendy Caroe.

"The Tropical Garden," by Loraine E. Kuck and Richard C. Tongg. Its design, horticulture and plant materials. Illustrated. The Macmillan Co., \$3. Published July 14.

"Outline History of Landscape Architecture," Parts 1 and 2, by Bremer W. Pond. School of Landscape Architecture, Harvard University, Cambridge, Mass. Illustrated. Each volume, \$1.75.

"Spring Flowers from Bulbs," by Claire Norton. Illustrated with plans. Doubleday Doran Co., \$1. Published August 7.



300 YEARS AGO

It looked this way when Captain Thomas Hammond built it in the middle of the seventeenth century. Typical is the long leanto.





The central doorway, framed by a huge wisteria vine, is a fine example of seventeenth century architectural style. At the left is the façade. The central portion is the original block. Both of the wings are modern additions. The old kitchen was made into the book room you see just below. Much of the paneling remains as it was. There was but one room downstairs in the original structure. It is shown at bottom with its brick hearth.



This house was one of the scattered dwellings which dotted the Massachusetts Bay Colony. Captain Thomas Hammond built it about 1645, felling some of the giant chestnuts on his eighty-five acre tract to provide the structural timbers. When acquired by Mr. and Mrs. William H. Coburn in 1918, it was only an old house in a more or less ramshackle condition (you see it above), a landmark in the Chestnut Hill section of Brookline, Massachusetts. Without destroying any of the characteristics of the original structure it has been restored and enlarged, fitted with the conveniences of modern living.

In common with many of the old houses of the period, the original structure consisted of one large room on the ground floor, built against one side of the massive chimney and an entrance hall and stairway leading to a similar room on the second floor. Before 1700, however, there were additions. Rooms were added on the other side of the chimney, the rear roof was extended downward and a long room built across the back of the house for a kitchen.

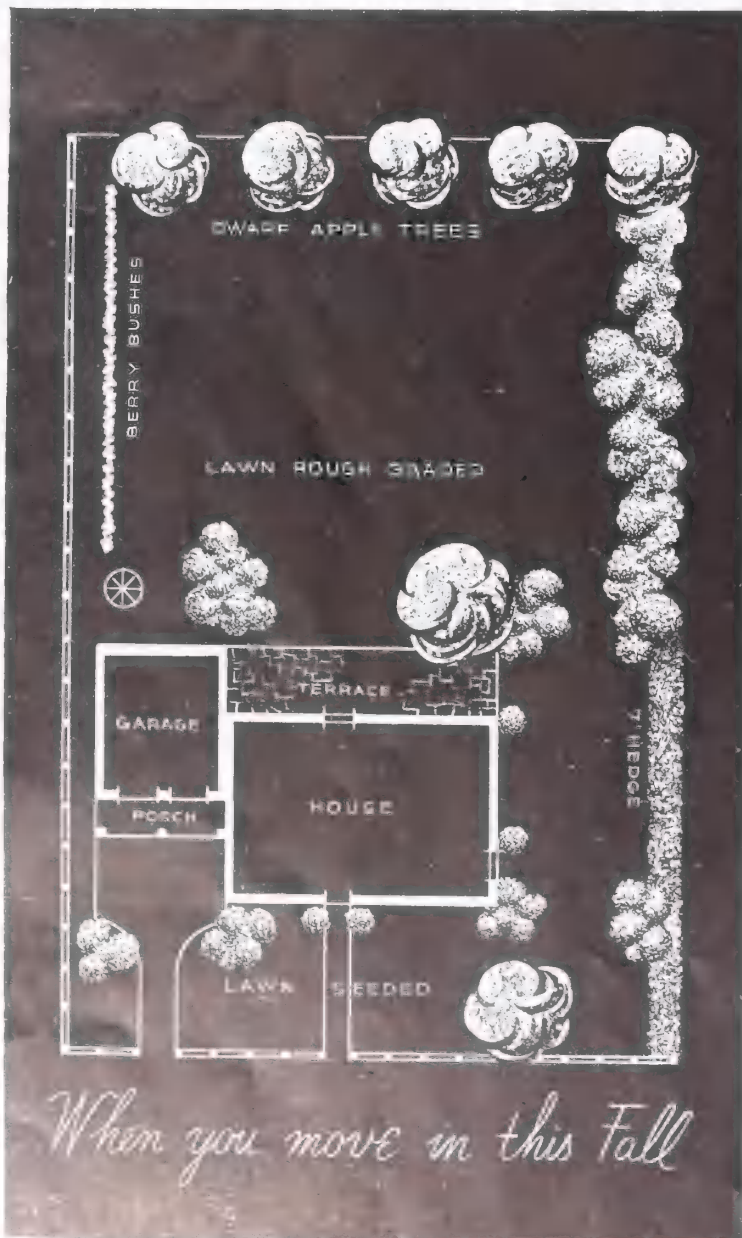
In reconditioning the old house, Mr. and Mrs. Coburn secured the services of Joseph Everett Chandler, a Boston architect celebrated for his knowledge of old New England architecture. Under his direction the detail of the interior finish was restored. Fireplaces, one built inside another, were removed from the old chimney openings until at last the originals, laid up in mortar with bricks of clay and straw, were revealed. Old doors, which had been lifted from their hinges and stored away, were re-hung, layer after layer of paint and wall paper applied by succeeding generations of Hammonds (*Continued on page 124*)



from

Land to Landscape

1936



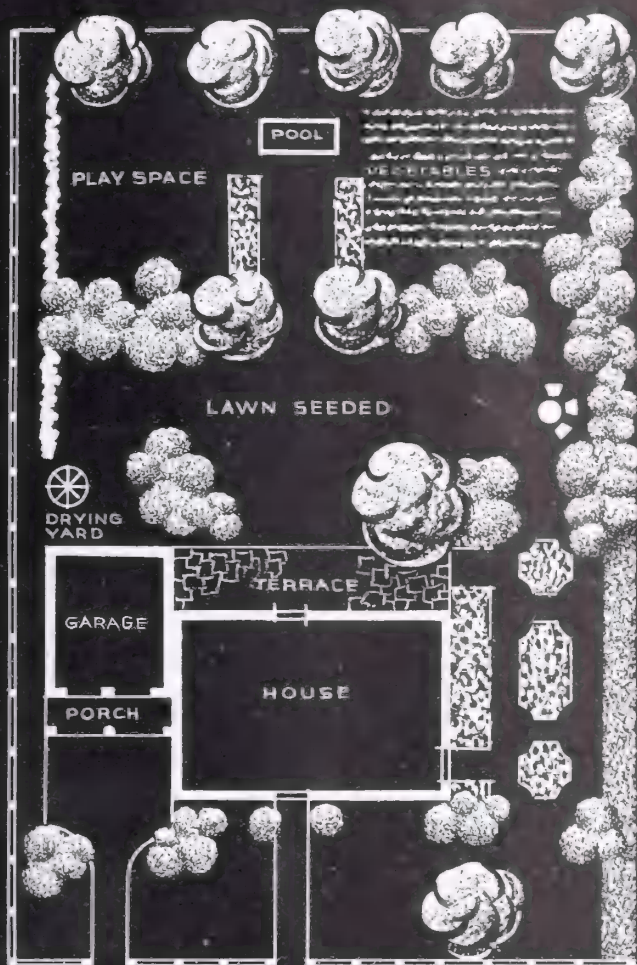
You are finishing a new house. Some time this fall you'll move in. And as you contemplate it now, with the plasterers still at work inside, you wonder about the garden. It can't all be done this fall. You haven't the money to finish it, and winter will close down too soon anyway. But you want to make the grounds presentable now. And beyond that, you don't want to do work which must be undone next year. So here is a schedule of orderly development to follow which in three years (longer if you wish) will give you the garden you want.

Planning and budgeting come first. Much of the confusion and dismay of the new home owner can be saved if he will only understand that the grounds around his house need thinking out from the time the house is first contemplated. For the average property, work on the grounds will cost from one-fifth to one-third of the total cost of house and land. This may seem a large sum to spend on landscape work. It isn't, really, when you think of the result. And fortunately the

landscape work can be spread over a period of years, without sacrificing either economy or effect, if each year's work is made to lead to a definite and clearly conceived end. A careful and detailed plan of the final effect desired is the only way to develop the grounds satisfactorily, even if the budget is so exhausted by the building and decorating that this fall's spending is cut to nearly nothing. Without such a plan there is constant changing and moving of plants and soil, unending upheaval of one part in order to carry out some new idea, and in the course of a few years a careful accounting of landscape costs will astound and dismay the owner. I have known it to run as high as fifty percent of the house costs within seven years of the building operations, and with no finished results to justify it. Therefore the answer to "What shall I do first?" is "Get a plan for your place, and carry out part of it each year without waste motion or wasted money."

In developing the lot of 100' x 150' taken as an example, assume that the house cost about \$12,000 and the land \$2,000. Then the total cost of the work on the grounds should be between \$2,800 and \$4,500. The wide range allows for simple or elaborate layouts to suit the family tastes, and for all contingencies of local conditions of soil and materials, which vary greatly in different places. Actually, on the average small place the lower figure is usually ample, and in many cases excessive, unless the owner has very expensive hobbies or tastes. For this house the family consists of husband, wife, a son of seven and daughter of ten. They have no strong hobbies, but wish to develop grounds that are as dignified and beautiful as the house, with lawns, gardens and simple planting, and provision for outdoor living. For the present the budget is limited to minimum (Continued on page 136)

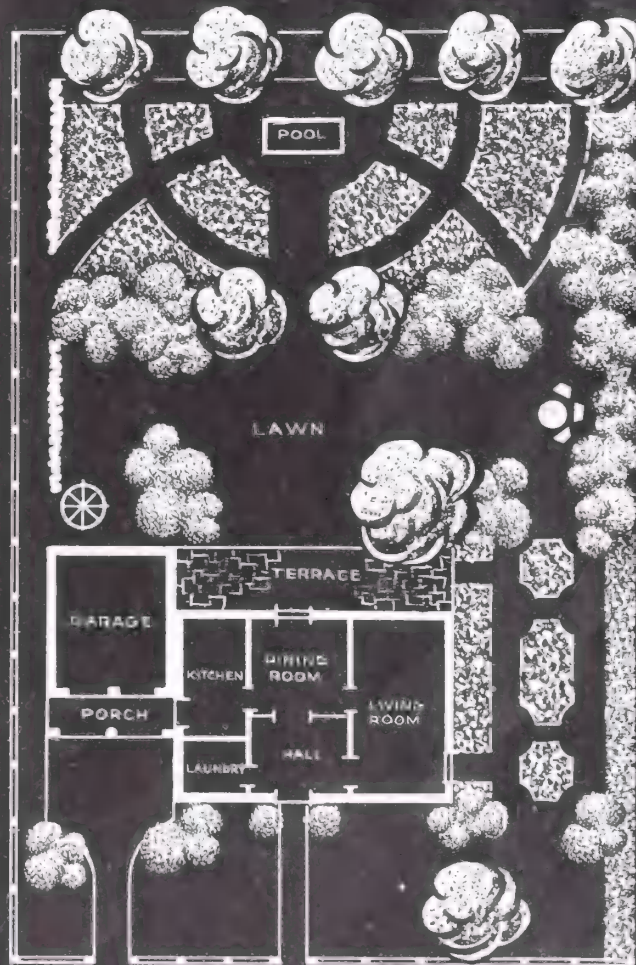
1937



Next Summers Garden

by MARY DEPUTY LAMSON

While the house is being finished you should be planning the grounds. HOUSE BEAUTIFUL's first advice is that you secure the services of a good landscape architect to plan for you and with you. The fee will usually be more than saved in the mistakes you avoid by expert advice. Landscape architect Mary Deputy Lamson laid out the progressive development for a new house which you see here. These three plans show, first, the preliminary operations undertaken this fall. Then there is next year's work and finally the finished garden. No step has been wasted in the process. No costly purchases are made to be replaced later on with other costly material. Everything is planted according to a predetermined plan. Landscaping your grounds will cost from a fifth to a third of the total cost of your house and land. This amount should be provided for in the building budget unless you are to look out over areas of bare earth until the budget recovers from too much house and too few plants.



The Landscaping finished

1938



There was once a bride who started her married life determined that no one would ever say she couldn't get a meal without a can opener. She made tiny rolls and she made French pastry. She spent hours on the sculpture of salads and desserts. She garnished everything except oatmeal and the coffee. Her husband should have been grateful for such devotion—but he wasn't. Occasionally he even found himself wishing that he could sit down to a meal that didn't look like Exhibit A in a chef's contest. He wished he could bring a friend home to dinner without warning his wife a week ahead of time. But everything was always Individual and, "If I made more than two, darling, they would be wasted—and I do stay within my budget." The trouble was that he had to stay within it, too, and "seconds" were impossible.

She liked to give him meals that could only be described as "cute."

He, on the other hand, liked to eat things that he could get his teeth into.

But, fortunately, that bride was a clever girl. In a very short time she learned that a judicious can opener is to be preferred to a nervous headache. And that one or two delicious dishes are more important than a lot of elaborate and not very satisfactory ones.

A deep casserole, a richly brown French baking dish for pies and cobbles, a salad bowl that would hold something besides the design became her mainstays.

But, when it came to parsley, she stood her ground. Parsley, to most men, she decided, is like make-up.

They are against it in principle—and admiring in result. What a few sprays of greenery can do to a platter of plain beef liver and bacon is proof of pure optical illusion.

And liver and bacon, by the way is one of those combinations that, when rightly cooked, has been known to make strong men weep! The quantities are for two people in all the recipes to follow and you can do your own calculations as to which one out-eats the other.

LIVER AND BACON

$\frac{3}{4}$ pound beef liver	6 slices of bacon
$\frac{1}{2}$ cup tomato juice	flour, salt, pepper

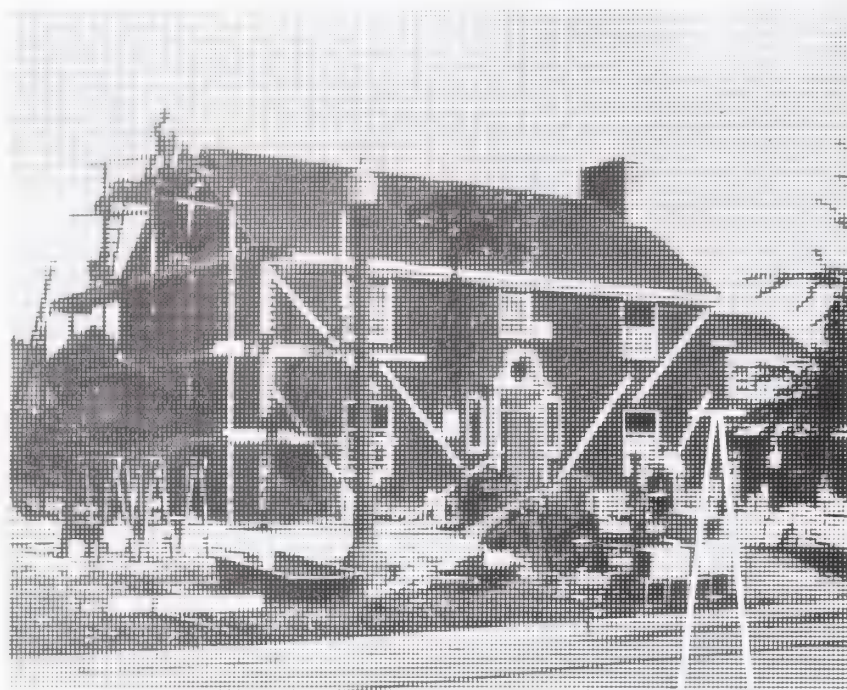
Cook the bacon until a mellow brown and reasonably crisp. Drain on a paper napkin. In the meantime, as early in the day as possible, soak the slices of liver in the tomato juice. This softens up its stubborn nature and adds flavor. Half a clove of garlic may be sneaked in during the soaking process and then removed when the liver is drained. Dip the slices in the flour seasoned highly with salt and pepper. Have the bacon fat good and hot and fry quickly on both sides. Serve as soon as you take it from the pan. It's a good thing to start the frying process after the man in question has gone through all the ritual which a man usually goes through when he says, "Be there in a second." Long cooking or long waiting makes liver dry and tough. Three minutes is enough to make it just right.

Escalloped tomatoes go (Continued on page 104)



When Pierre Dutel designed this powder room in the apartment of Charles T. Wilson, he was inspired by lace. It drifts like cobwebs over the silver walls, painted there by Florence Dowd. It froths at the edges of the white ninon curtains and the dressing table skirt. It is the most utterly feminine thing in the world. The door is painted powder blue, and the white quilted chintz on the chair is covered with tiny blue flowers.

white lace



America



Builds

★ DETROIT



A few years ago residential building, among other enterprises, was at a complete standstill in Detroit, and the collapse of the automotive industry was held accountable. Now building is once more booming. And in view of the figures, automobiles may again take the blame. The kind of small houses that one sees going up in Detroit suburbs today, however, are of a new order. They are based largely on Colonial precedent, but the improvement in their design and plan over earlier houses in the same region is startling.

The new houses shown here are all in Grosse Point, just beyond the city limits. Strikingly reminiscent of the New England houses published this month, their chief points of difference lie in their departure from the strict traditions of detail and a more varied use of structural materials and scientific methods.



¹ The rather imposing entrance harmonizes well with the scale of the façade. William Denler, architect.

² Unusual door detail and clapboarded gable ends give conventional brick and frame design a special interest.

³ This combination of cement blocks and clapboards shows a Colonial origin. Arthur Hyde, architect.



America builds ★ DETROIT



- 4 White clapboards and fine trim harmonize well with natural rake-jointed bricks. Carl Habermas, architect.
- 5 Fine use of brick throughout, with pleasant details in design suggestive of the provincial French type.
- 6 A slight Georgian tinge colors this simple and satisfying shingled design. Herbert H. Micor, architect.
- 7 Not so small as it looks, this rough stone and brick house is unpretentious. James E. Hancock, architect.



UNIVERSITY
OF CALIFORNIA
LIBRARY
KIRKPATRICK, CALIF.

- 8 A severely simple use of common brick veneer, painted, with a skillful handling of gables and quoins.
- 9 White brick and shingles recall an early Colonial day, with the large windows providing modern accents.
- 10 The frankly modern house is a rarity in Detroit. As his own residence, William Denler designed this one.



informal



formal

Opposite page, "One Hundred Years of American Design," Margaret Mergentime's hand-printed linens from Lord and Taylor. Upper left: "A Joy Forever" cocktail napkins. Center below: "Grandma's Patchwork" cocktail napkin. Lower left: "Little Red Schoolhouse" luncheon set. Top center: "Ladies' Delight" doilies and runner. Center: "Genteel Elegance" tablecloth. Right corner: "Fanciful Fancies" luncheon set. This page, upper left: Net luncheon set. Underneath: Organdie tablecloth, satin appliqué. Upper right: Organdie luncheon set, satin appliqué. Lower right: Fingerbowl doilies. All by Léron. Lowest: Luncheon set, Saks-Fifth Avenue.





clinic for houses



Detroit's Small House Associates offer this as one of their designs for cement and brick or brick alone.



A modern treatment of classic traditions from the New York group. A neat design conceals the garage.





One of the most encouraging phases of the building renaissance today is the development of what might be termed small house "clinics." They are organized by architects themselves, men who recognize the necessity of treating the selection of a lot, the financing, the individual planning and the supervising of actual construction as a single problem. And their aim is to provide the solution in the field of the very small house—to give a result which shall be individual yet compatible with the limited budget.

Within the past year in several key cities groups of residential architects have been formed to provide a limited architectural service to individual clients which has never before been available. By pooling their time and talents, they are able to give to the builder of the small house not only a really good design and plan, but a definite amount of all-important advice and supervision at a reasonable price. The home builder is thus assured of a house which fits his purse, his needs and his particular site or lot. He has also the assurance, which only the architect's inspection can give, that the house actually is being constructed properly.

Such groups as these "clinics" or "architectural associates" are now launched in Washington, Buffalo, Baltimore, Boston, Detroit and New York and will shortly get under way in other cities. Although there are variations in the way they operate, in the (Continued on page 115)



Boston's clinic includes this story and a half Cape Cod cottage in its list of plans, a long-popular type.



A Washington design, severely and simply carried out in warm brick. A bay features the living room.





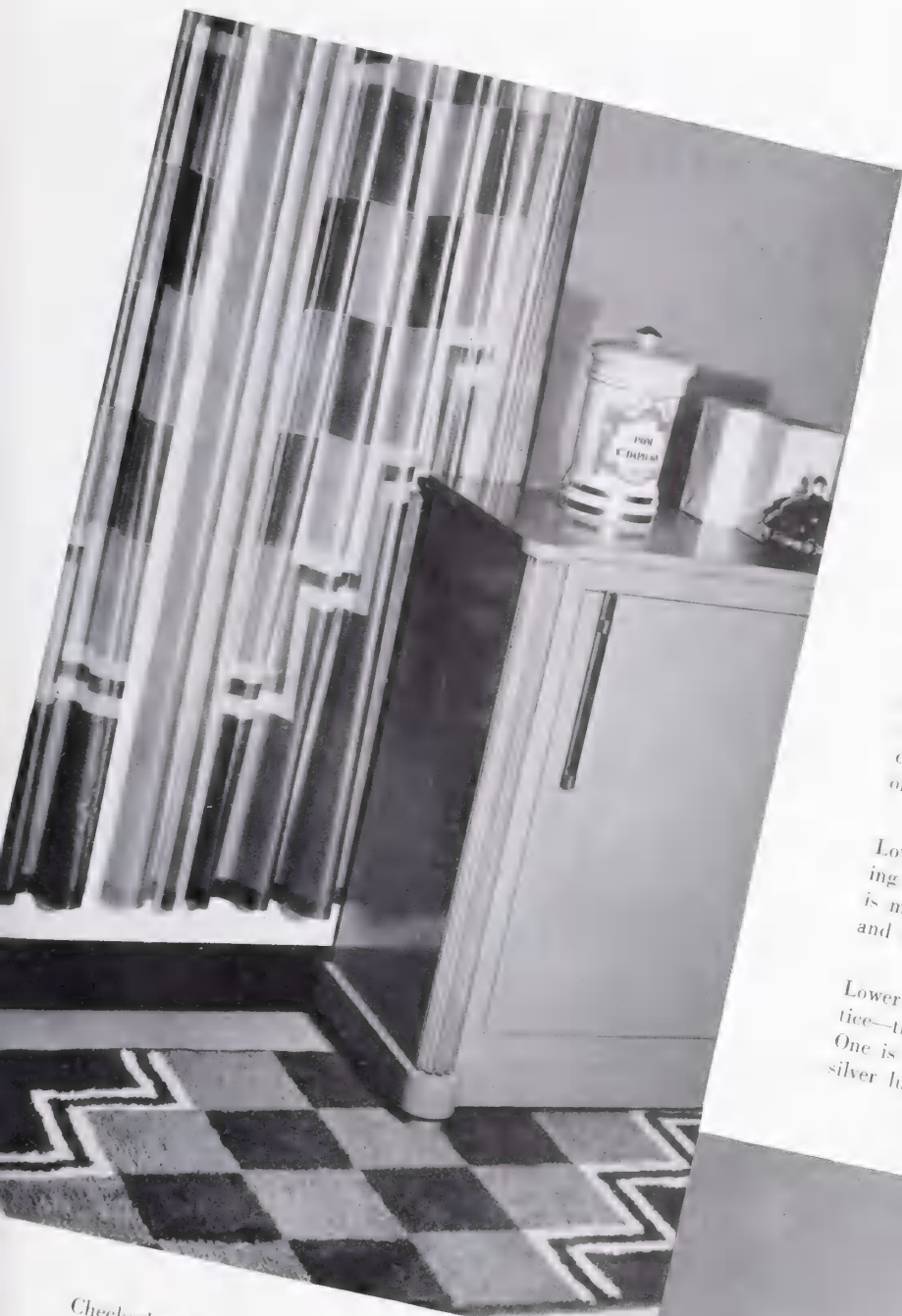
BRIDAL BOOTY

The best of brides likes to gloat a bit over her wedding haul. And why not, if she gets things like these? Above, Fostoria glassware makes good gloating: "Mardi Gras" (top), "Cyrene" (left), "Pierrette."

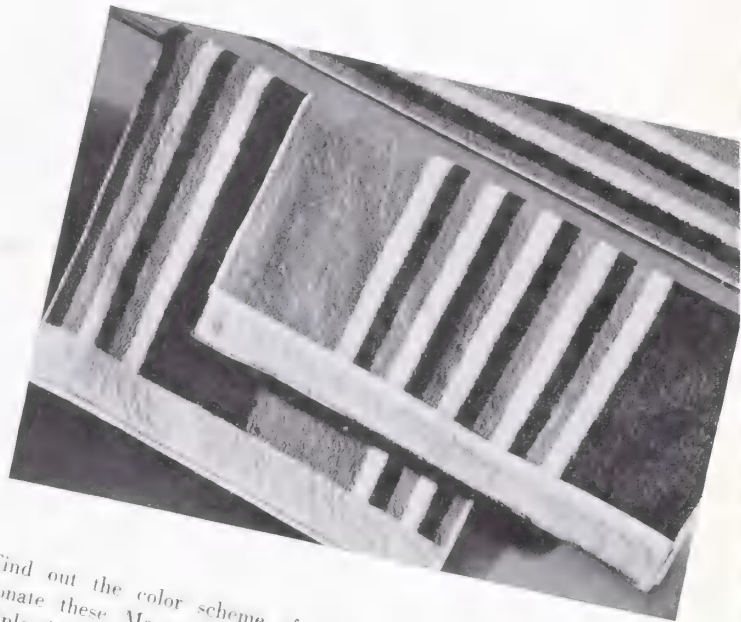
Above, right, a dinner set of Onondaga pottery that an intelligent aunt might bestow. The pattern is "Gorgeous" and the colors are blue and silver—so important this autumn in decoration.

Right, three Seth Thomas electric clocks that need no winding. Even a thunder storm won't stop them, for they're self-starting. Left to right: "Chevron," "Plaza" and "Linnet," all in solid walnut cases.





Checkerboard shower curtain by Kleinert, in a selection of color combinations, all lovely as a rainbow. The Callaway bath mat is made to match it in color. Painted bath or boudoir cabinet from W. & J. Sloane.

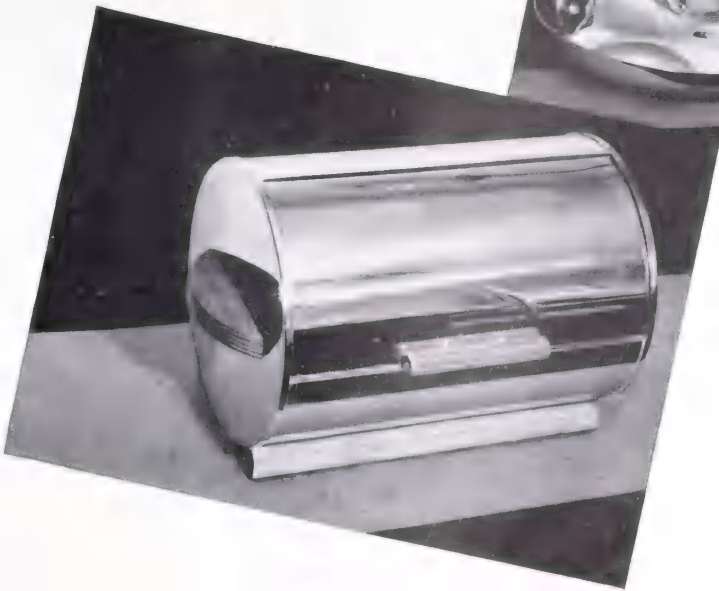


Find out the color scheme of her bathroom and donate these Martex towels, called, appropriately, "Splendor." They come in wine and pink, beige and brown and shades of light and dark blue or green.

Below, bright ideas for bridesmaids: Polished chromium serving tray, by Chase Brass and Copper. The center trays swing out to the sides. And a chromium or copper heart-shaped dish for sandwiches or canapés.

Lower left, loot from a loving uncle: Buffet warming oven for rolls, muffins or hot hors d'oeuvres. It is made of polished chromium, with walnut handles and feet, manufactured by Chase Brass and Copper.

Lower right: Godmothers and good friends, take notice—three Wedgwood dessert plates from Plummer's. One is classical in design, the center has a band of silver lustre, the third is flowered. Linen by Mosse.



● *QUESTION: A recreation room in a house which we have just finished for the Girl Scouts has maple floors. Will you please tell me the best finish for this floor, which will receive hard usage?* *ANSWER:* I assume you are more interested in a floor that will wear without too much upkeep than in its color. I suggest, therefore, an oil finish. Although this will darken the floor somewhat it will not spot from water and should wear well when it is once established. If only a built-up oil finish is used an occasional coat, say once in six to eight months, will be all that is required. This finish does not give a highly polished floor. If this is desired for dancing, wax may be applied over the oil. If this is done the wax must be removed before any further oil is put on.

● *QUESTION: I have an open porch which I should like to convert into a greenhouse or a plant room. Can it be heated by the present heating system, which is steam?* *ANSWER:* I should say that your porch could be converted most easily and inexpensively into a plant room, that is, a room in which you will grow potted plants. To do this you need only add a radiator connected with your present heating system, although a concrete or tile floor with drain will be a great convenience. If you wish a real greenhouse, although small radiators are sometimes used in a small one, more commonly continuous pipes carried just below the counters or at the wall behind the counters are used. Although hot water is the preferred system for a greenhouse your present steam system can be used. The proper heating of a greenhouse is, however, an engineering problem and should be laid out by some one familiar with the work. If there is a representative of one of the large

greenhouse companies in your city he would be glad to give you advice. I suggest also that you send for Farmers' Bulletin No. 1318, Greenhouse Construction and Heating. This may be secured from the Superintendent of Documents, Government Printing Office, Washington, for five cents.

● *QUESTION: The walls of our living room are covered with Japanese grass cloth which has turned very brown. As the room is somewhat dark we would like to lighten it. Aluminum or gold paint stippled and a light cream-colored paint have been suggested. Is either of these practical and would the result be artistic as well as lighter?* *ANSWER:* If your grass cloth is perfectly tight on the wall it may be painted either with gold or aluminum paint, both of which I have seen used satisfactorily, or with a water color or, in fact, with any inside paint. Paint has a tendency to stiffen the cloth, but if a change in color is important it is entirely practical. Use a slightly flatted varnish sizing to keep the cloth from absorbing too much paint.

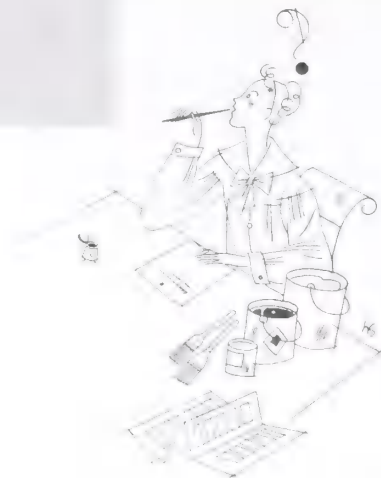
● *QUESTION: I am enclosing blueprints of my proposed new house and should like to have your advice as to the placing of the electric fixtures and convenience outlets in the different rooms.* *ANSWER:* It would be difficult for me to give you any real help in this matter without knowing how the rooms are to be furnished. The most satisfactory method is actually to place the furniture on the plan and then work out the outlets in relation to it. In general I suggest double outlets in every case as they cost but little more than single ones and are much more convenient. Have plenty of outlets for present and probable future needs—one every five feet is recommended for living rooms—and have them at a height that will best serve their use. Thus an outlet for an electric iron should be at board height and the one for the refrigerator where it can be easily reached, unless your refrigerator has an automatic control. Have one in the kitchen at counter height for an electric mixer and toaster. I should be glad to give you further help if you will send me more information, but I should expect the placing of fixtures and outlets to be part of your architect's service.

● *QUESTION: The plastering in my house is a very poor job. I have had the walls covered with canvas and painted but still they are not satisfactory. Is it possible to apply a skin coat of plaster over the old? Or what would you suggest?* *ANSWER:* It is possible to put a skin coat of plaster over the old provided you give the walls a thorough scraping, in order to make a good bond, and a thorough wetting. Your new coat will probably have to be at least a quarter-inch thick to cover deficiencies. Canvas can be used successfully only over a very smooth plaster (Continued on page 99)

Each month this section answers questions of home owners who write to our Readers' Service Department

by ETHEL B. POWER

please
tell me



MIRRORS IN *Color*



A typical living room in the Rockefeller apartments furnished exclusively by PEDAC exhibitors, designers and decorators Paul R. MacAllister and James W. Folger.

ADD WARMTH AND FRIENDLINESS

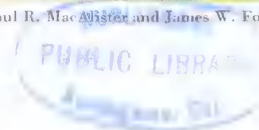
Decorative mirrors of colored plate glass give a distinct note of cheer and friendliness that no other decorative medium can quite achieve. They warm and emphasize the other colors in the room. They bring out richer tones. And, like all mirrors, they give the illusion of greater space within the walls. In planning a new home, or in redecorating your present one, remember that more can be done with polished plate glass than almost any other medium. Available in three shades of

blue, a green and the warm peach illustrated here, its cost is reasonable—its beauty irresistible. Consult your decorator for the most effective use of colored plate glass, or call upon any L · O · F glass distributor for information and suggestions. Libbey · Owens · Ford Glass Company . . . Toledo, Ohio.

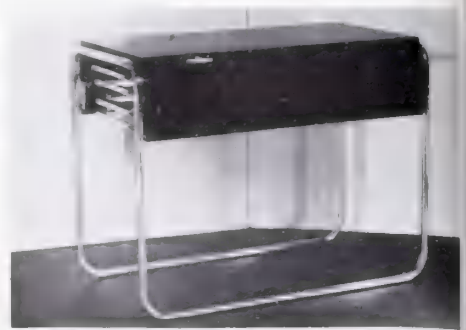


LIBBEY · OWENS · FORD

Quality Glass



Space saver for a modern apartment. Under the top of this table there are four upholstered chromium chairs folded flat and tucked conveniently away \$19.50

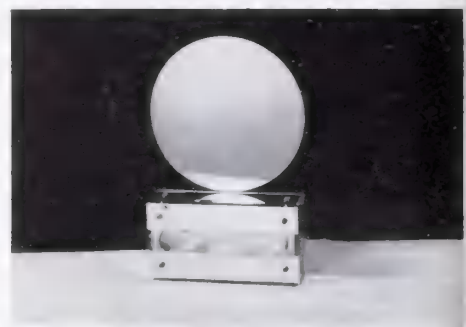


Here is the newest model of one of our oldest and time-tried cooking utensils . . . the Dutch Oven. It's always satisfactory and always economical. . . . \$2.95

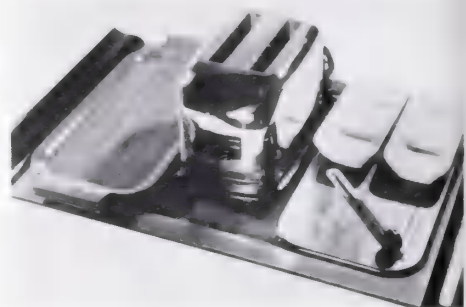


c o n v e n i e n c e s

Somebody had a bright idea when they designed this good-looking but inexpensive little vanity. The mirrored box holds your cleansing tissues. \$3.95



With a tray set like this you can give a help yourself party that will long be remembered. Completely equipped, even to four lap trays, it costs. . . . \$23.50



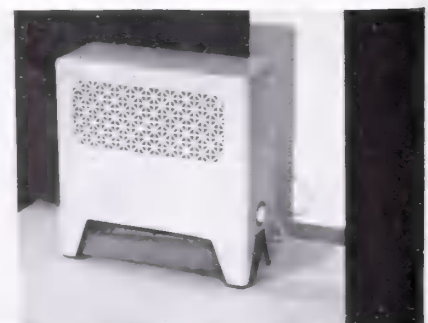
For names of shops which carry these articles write to House Beautiful Shopping Service 572 Madison Avenue, New York. Usually they are sent by post or express collect

You may cook an entire meal at once in this electric casserole with the vegetables steaming in the top while the meat is roasting at the bottom. \$9

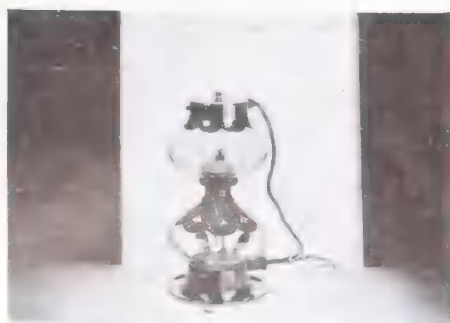


Making good coffee is no longer an art but a science. This coffee maker has an automatic control device which assures perfect coffee. Six or eight cup size . . . \$9.90

What with chilly mornings and nights coming on, an auxiliary electric heater is a comforting thing to have on hand. Economical and efficient, this is. . . . \$4.95



This sturdy enamel stand is designed primarily to hold electric appliances and you couldn't find a handier or more useful extra table for your kitchen. \$4.69





Ostermoor *brings you* *peaceful sleep, luxurious comfort*

sleep with that restful sense of TOUCHING NOTHING

FOR over 80 years Ostermoor has been the choice of people who insist on their full quota of refreshing sleep. Built, not stuffed, with an individual type of innerspring that is mechanically correct and balanced in construction, cushioned with layer upon layer of felt and covered with fine fabric, this world famous mattress nestles to the curves of your body, gently supporting it at every turn.

It costs no more for a beautiful Ostermoor, yet you find built into it durable, lasting quality—relaxation for every tired muscle, every tense nerve—that satisfying comfort that means sound sleep.

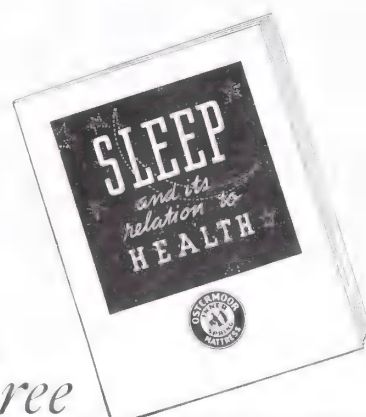
Give yourself, your family and your guests this mattress that coaxes you to relax. On an Ostermoor you go to sleep without counting sheep.

IT COSTS NO MORE FOR AN OSTERMOOR

WORLD FAMOUS
Ostermoor

Innerspring Mattress

SINCE 1853 • OVER 80 YEARS OF QUALITY



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Ostermoor & Company, Inc.
1 Park Avenue, New York City
Please send me a copy of your new book
and the name of my nearest dealer.



Write directly to the addresses given. There is no charge by firms except where mentioned.

BUILDING

284. 101 PRACTICAL SUGGESTIONS FOR HOME IMPROVEMENTS. And, let us add, illuminating information about all of them. Insulation—inside, outside, throughout—is the basis. But you will be startled at the variety of applications for the house possessed by all these synthetic products. JOHNS-MANVILLE, DEPT. HB-10, 22 EAST 40TH ST., NEW YORK CITY.

285. PLUMBING FIXTURES are many and various, but there is one different from all the rest, the T/N one-piece low tank toilet. It increases the possibilities of bathroom planning considerably. Write for literature. W. A. CASE & SON MFG. CO., DEPT. D-106, 33 MAIN ST., BUFFALO, N. Y.

286. DESIGNS FOR LIVING are made, according to this fascinating booklet, with Carrara glass, and paint—not to mention the mirrors. Good reading, and good, too, for what you don't know about the possibilities of glass and color. PITTSBURGH PLATE GLASS CO., 2288-B GRANT BLDG., PITTSBURGH.

287. NEW HOMES OF ENDURING BEAUTY is a general subject, but the information it contains is admirably specific for the home builder. REMODELING WITH WEATHERBEST is grist for the rejuvenation mill. Both tell you the whole interesting story of these fine wood shingles. WEATHERBEST CORP., 968 MAIN ST., N. TONAWANDA, N. Y.

288. THE MAGIC OF WONDER-SOFT WATER is as potent as this booklet would lead you to believe. Even those who think they know the joys of ordinary soft water will learn a thing or two, and hard-water victims will be overjoyed. THE PERMUTIT CO., DEPT. J, 330 WEST 42ND ST., NEW YORK CITY.

289 THIS NEW COMFORT is achieved with the coöperation of radiator heat and an air conditioning unit especially designed to partner it. Maximum flexibility of indoor weather is thus insured. The booklet tells you the whole fascinating story. AMERICAN RADIATOR CO., HB-9-36, DIV. OF STANDARD SANITARY CORP., 40 WEST 40TH ST., NEW YORK CITY.

290 RUBBER-impregnated products—auto, radio, siding, Newmarble and Newtile are described in illustrated booklets which will reveal how

far synthetic and plastic products have gone in this modern day. THE RUBEROID CO., DEPT. HB-3-36, 500 FIFTH AVE., NEW YORK CITY.

291. MODERN BATHROOMS FOR OLD by Sarah Stevens is a profusely illustrated booklet showing new ways to make old bathrooms modern. For little expense the bathroom can be made to vie with any room in the house for attractiveness. C. F. CHURCH MFG. CO., HOLYOKE, MASS.

292. CABOT'S CREOSOTE SHINGLE AND WOOD STAINS. This booklet shows a number of houses finished with these stains and gives directions for application. SAMUEL CABOT, INC., HB-6A, OLIVER STREET, BOSTON.

DECORATION

293. JEAN McLAIN will send individual decorating suggestions with samples of Imperial Washable wall papers if you will write full information concerning the size and type of room concerned, period of furniture, color preferences and any other pertinent facts. Address her in care of IMPERIAL PAPER AND COLOR CORP., DEPT. H-2, GLENS FALLS, N. Y.

294. THE TRU-TONE CARPET BOOK is a comprehensive discussion of the use of broadloom carpet in decoration. It is written by Clara Dudley, who will also be glad to help you with your individual problems if the booklet does not solve them. ALEXANDER SMITH DIV., W. & J. SLOANE, WHOLESALE, 295 FIFTH AVE., NEW YORK CITY.

295. BEAUTY THAT ENDURES, means, in this case, Kensington gifts, as illustrated in an attractive leaflet. Sandwich plates, ice bowls, cigarette boxes, compotes, trays, tea and coffee services, etc. All are made of a new alloy with an aluminum base. KENSINGTON, INC., NEW KENSINGTON, PA.

296. HOW TO TAKE CARE OF YOUR RUGS AND CARPETS is a concise booklet crammed with information. It does a particularly realistic job on the moth question. Ozite rug cushions are thoroughly discussed as well. CLINTON CARPET CO., DEPT. HB-106, MERCHANDISE MART, CHICAGO.

297. THE SECRET OF ENTRANCING LIGHT shows the correct lamps in modern and 18th Century settings. Instead of purchasing one lamp and then vainly

searching for another to harmonize, you may now purchase as many as four lamps all selected for a particular setting. LIGHTOLIER COMPANY, 11 EAST 36TH ST., NEW YORK CITY.

298. LIGHTING FIXTURES make or mar a home and should be given much time and consideration before final selection is made. This company has had 92 years of experience in designing fixtures and has designs for any type home. THE MILLER CO., MERIDEN, CONN.

299. MATHUSHEK PIANOS. This Company has recently placed a new cabinet model on the market. It's astonishingly small yet is full toned and has the standard 88 note keyboard. It's quite low in price and convenient terms can be arranged. Write for Booklet B. MATHUSHEK PIANO MFG. CO., 43 WEST 57TH ST., NEW YORK CITY.

300. HOW TO MAKE DRAPERIES. Thoughts of new draperies are uppermost in the minds of all women during this season and this booklet gives such excellent instructions there's no reason at all for not sewing your own. Write: SINGER SEWING MACHINE CO., 149 BROADWAY, DEPT. X-164, NEW YORK CITY.

301. NEW RUGS FOR OLD. A booklet in actual colors showing new rugs made from old rugs, carpets, clothing. From factory to you at a saving. Sixty-six early American, plain, two-tone, Oriental patterns and beautiful modern effects to choose from. Special sizes to fit any room. OLSON RUG CO., DEPT. K-29, 2800 N. CRAWFORD AVE., CHICAGO.

302. FASHION-THRIFT FLOORS FOR HONEYMOON HOMES is a brand new book on floor coverings in a wide range of colors and patterns. Selected for the average purse, but lovely enough for the finest homes. ARMSTRONG CORK PRODUCTS CO., FLOOR DIV., 3609 CHARLOTTE ST., LANCASTER, PA.

SHEETS, BLANKETS & MATTRESSES

303. WHAT YOU SHOULD KNOW ABOUT BLANKETS—THEIR SELECTION AND CARE will give you a number of sound facts about restful sleep and how blankets affect the question. Shopping pointers and information about many types and weights of blankets, wool rugs and robes are abundantly provided—with colored photographs. KENWOOD MILLS, DEPT. O-8, EMPIRE STATE BUILDING, NEW YORK CITY.

304. RESTFUL SLEEP and the part that good bed linen and properly made up beds play in it are designed in this booklet. There are actual samples of percale and muslin sheeting. UTICA AND MOHAWK COTTON MILLS, INC., DEPT. HB-4, UTICA, N. Y.

305. HOW TO GET YOUR BEAUTY SLEEP. is Madame Sylvia's advice from Hollywood as to the best way of avoiding sheep counting at bed time. That bed linens as well as relaxing exercises are involved is proved by the booklet's sponsor. WAMSUTTA MILLS, DEPT. HB-9, NEW BEDFORD, MASS.

306. SLEEP AND ITS RELATION TO HEALTH. These mattresses are built with individual type of innerspring,

balanced in construction and cushioned with layer upon layer of felt, then covered with a fine fabric and sold at a price no higher than the ordinary mattress. OSTERMOOR & COMPANY, 1 PARK AVE., NEW YORK CITY.

SILVER, CHINA & GLASSWARE

307. SPARKLING GLASSWARE isn't a luxury but a necessity for present day tables, and good quality is well within the limits of the average person's pocketbook. Write for information about the new Baroque pattern. Folder No. 31. FOSTORIA GLASS CO., MOUNDSVILLE, W. VA.

308. A PLATED ARTICLE by Charles Dickens. This quaint story of how Spode China is made was first published in "Household Words" in 1852. The booklet pictures some of the Spode patterns and gives the trademarks used by the firm since it started in 1770. COPELAND & THOMPSON, INC., 206 FIFTH AVENUE, NEW YORK.

309. THE ART OF TABLE SETTING. If you are in doubt about the correct way to solve any problem of table setting, you will find the solution here. This booklet costs 10¢ but is well worth the price. When you write ask, too, about the new King Edward pattern in Sterling. THE GORHAM COMPANY, PROVIDENCE, R. I.

310. PLANNING FOR STERLING. This booklet tells you how to go about it and shows photographs of many patterns of silver. When writing make sure you ask about the new Courtship pattern in sterling. INTERNATIONAL STERLING, WALLINGFORD, CONN.

311. HOW TO PLAN YOUR WEDDING—AND YOUR SILVER is a booklet in which brides may list all the things that must be done before the wedding. Interspersed with this information is excellent advice on the selection of a sterling pattern. The booklet costs 10 cents. THE TOWLE SILVERSMITHS, DEPT. M-10, NEWBURYPORT, MASS.

GARDENING

312. BURPEE'S SEEDS GROW—and in what variety and profusion. This year's catalogue marks, logically enough, a new high. W. ATLEE BURPEE CO., 249 BURPEE BLDG., PHILADELPHIA.

313. FIRST AID for gardens is outlined in all its phases, and remedies are discussed in this catalogue of insecticides, disinfectants, fungicides, plant foods, weed killers and spraying equipment. ANDREW WILSON, INC., SPRINGFIELD, N. J.

PERSONAL

314. CHARM is the title, "the Smart Point of View" the subtitle of Margery Wilson's booklet which introduces and explains her famous course. Every woman who reads this will realize at once that the smartest thing she can achieve is charm—in business and society. MARGERY WILSON, 5-J, 1145 FIFTH AVE., NEW YORK CITY.

315. THE SECRETS OF SMARTNESS can be learned. Alma Archer was so convinced of this that she correlated her wide knowledge and experience in fashion, grooming and personality development for discussion in this booklet. ALMA ARCHER, STUDIO 1211, 724 FIFTH AVE., NEW YORK CITY.



Heirs to a Noble Age

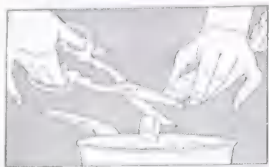
The spirit of spacious times comes to the table of the modern hostess in these noble pieces. In their value, as in their heritage of beauty, they have been created to serve through years of hospitality. Six distinguished designs await you, wherever fine silverware is sold. Individual pieces and sets are priced at from \$5.00 to \$71.00.

*The
Chelsea Design
in*
COMMUNITY
SERVICE WARE

COMMUNITY PLATE

Leadership in Design Authority

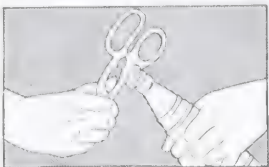
With these clever shears in your kitchen...you're **SITTING PRETTY!**



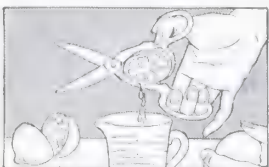
Just the thing for cutting up celery; opening lima beans; preparing string beans, sliced lengthwise, and many other vegetables.



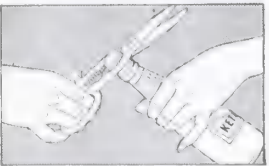
These Shears make the preparation of fish and poultry a simple matter. They are powerful and one of the blades has a serrated edge which prevents slipping.



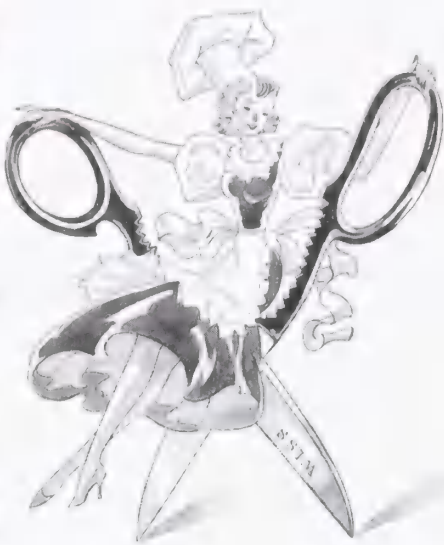
Can't find the bottle opener? Then reach for your Wiss Kitchen Shears. You can pop off the caps with the utmost of ease.



Why bother with complicated "squeezers" when lemons and limes give up their juices so easily when "embraced" by Wiss Kitchen Shears.



When ketchup bottle-tops stick give them a "half-nelson" with Wiss Kitchen Shears and you win without a struggle.



DOZENS of kitchen "chores" can be done easier and quicker if you have a pair of these clever new WISS Kitchen Shears handy.

Popping caps off ginger ale bottles and unscrewing ketchup bottle tops is all in the day's work for these surprisingly versatile shears, which crack nuts and squeeze limes and lemons, too.

These features, of course, are incidental to their main job of cutting practically anything and everything in the kitchen—vegetables, fish, poultry, etc. And they're so strong you can use them on rope, cardboard, oilcloth—even wire screening—without injury.

WISS *kitchen shears*

Dashing handles
in red, blue, ivory,
green or yellow.

\$1.00

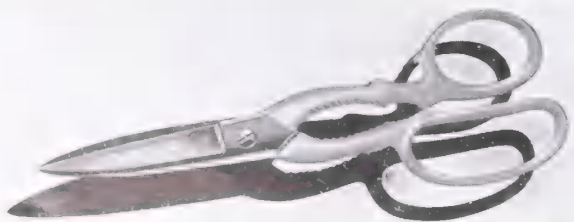
Chromium \$1.50
(Slightly higher
in Canada).

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hardware or cutlery store.

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WHO SELLS IT
SEE LAST PAGE



PINKING

WISS has a marvelous new "Pinking Shear" which turns out beautifully even, ravel-proof seams, pinked as well as in the best of ways. It is the help to women who make their own dresses—and the only one that will not break them.

Mail in Envelope or Paste Coupon on Penny Postcard

J. WISS & SONS CO., Dept. 1010,
Newark, N. J.

Mail me illustrated literature showing complete line of WISS Shears and Scissors.

Name

Street

City

State



The Pembroke Danbury table can seat twelve people.



TURNING THE TABLES

Two new Danbury tables are on the market, both of them made with the fine workmanship that characterizes Charak Furniture. They can be had in either walnut or mahogany finish, and the tops of both are heat and liquor-proof. The console table is thirty-six inches long, and leads more than a double life: for besides decorating a foyer with distinction, it opens out to card table size, or farther still, to seat six or eight. The Pembroke Danbury, with drop leaves, is another piece of furniture that deceives you. It is, apparently, a library table with plenty of room for books and cigarettes. Then you turn it, and you have a dining table that is large enough to seat eight or twelve.



The console Danbury table turns into a card table.



PLEASE TELL ME

CONTINUED FROM PAGE 90

job and will not conceal a bad one. A less expensive way of getting out of our difficulties would be to use a plastic paint. Its texture would have a tendency to make the plaster beneath count for less. This will, of course, give a different character to your wall and you may not wish to use it for this reason.

QUESTION: *As I contemplate building a house I would appreciate your help in detailing all the costs involved in borrowing money, purchasing land, preparing the lot, etc. I should also like to know what items must be allowed for in order to obtain a complete house, that are not ordinarily included in the contract.*

ANSWER: You may borrow money from banks and loan associations cooperating with the Federal Housing Administration or from others who offer similarly advantageous rates. For your own protection you should secure an amortized mortgage. For this under the Federal Housing Administration plan you pay each month on a 20 year loan, per thousand dollars borrowed, \$6.60 for interest and payment to principal, and \$.83 for service charge and mortgage insurance.

In connection with purchasing the land you pay to a lawyer or a title insurance company a fee for looking up the deed, usually \$25; in addition you may have to pay the balance of taxes, insurance and water rates paid by the former owner and that may be properly transferred for the unexpired year; assessments for laying of streets, sidewalks, gas and electricity, sewer, when the land is not improved; and the cost of a survey of the property for the location of trees, contours, boundaries, etc., in case a landscape plan is to be developed.

If you are employing an architect you must include his fee, which may vary from 6% to 10%. The contractor's fee is included in his contract figure. The contract should include: bringing in to the house the sewer, water, gas, electricity, telephone, payment of any permits for these; clearance of site, disposal of any trees and shrubs cut, and protection of them if a danger of damage; excavating, relling, building of dry wells, walks, rough and finished grading. You should get a unit price for blasting and bringing in or carting away fill if these should be necessary. The contract should also include fees for fire and workman's compensation insurance during the time of construction, and cost of temporary heat. There should be an allowance for washing windows. This latter is a small detail but it is

the multiplication of just such items which, if unforeseen, throw the budget out of balance.

The contract price should include all materials and labor for masonry, carpentry, flashing, plastering, painting and papering, roofing, flooring and finishing, plumbing, heating (house and domestic hot water) and electrical wiring. An allowance is usually made for electric fixtures and hardware. If an oil burner is to be used have an allowance for that and be sure that the proper size tank is included. Items that may or may not be included in the contract figure are: double windows; weatherstripping; screens; roller shades; bathroom accessories; range; refrigerator; garbage receptor. Garden tools, ash cans, etc., are not included.

QUESTION: *About two weeks ago I had my kitchen varnished and find now that the varnish can be peeled off in sheets. The painter who did this has since died and my new painter thinks that the varnish was put on over a flat varnish to which nothing was done first. Can you tell me just how to go about getting the varnish off and applying a new coat of flat varnish?* **ANSWER:** From your letter I judge your varnish was applied over a surface not ready to receive it. Paint on varnish with a high-gloss finish or on a dirty or greasy surface creates a condition which gives no bond for a thin new coat. Before varnishing, the woodwork should have been thoroughly washed first with a strong solution of sal soda and water and then clean water, and permitted to become thoroughly dry. The only remedy for the situation as it stands, I think, is to have the new varnish removed. This will probably require the use of a varnish remover in those spots where the varnish is not loose enough to come off with a putty knife or steel brush. After you have removed this new varnish, sandpaper the surface of the old varnish to roughen it up and brush it off with a soft brush.

QUESTION: *Can anything short of replastering be done to make walls more attractive that have been finished with plaster modeled into deep wave-like swirls and painted in two colors?* **ANSWER:** Paint them in one color with a flat wall paint and if possible make the woodwork the same color. This will make the walls less conspicuous and offer a good background for furnishings. If you wish some texture to the wall try a plastic paint worked into a pleasant texture by an expert workman.

THE PRACTICAL GARDENER

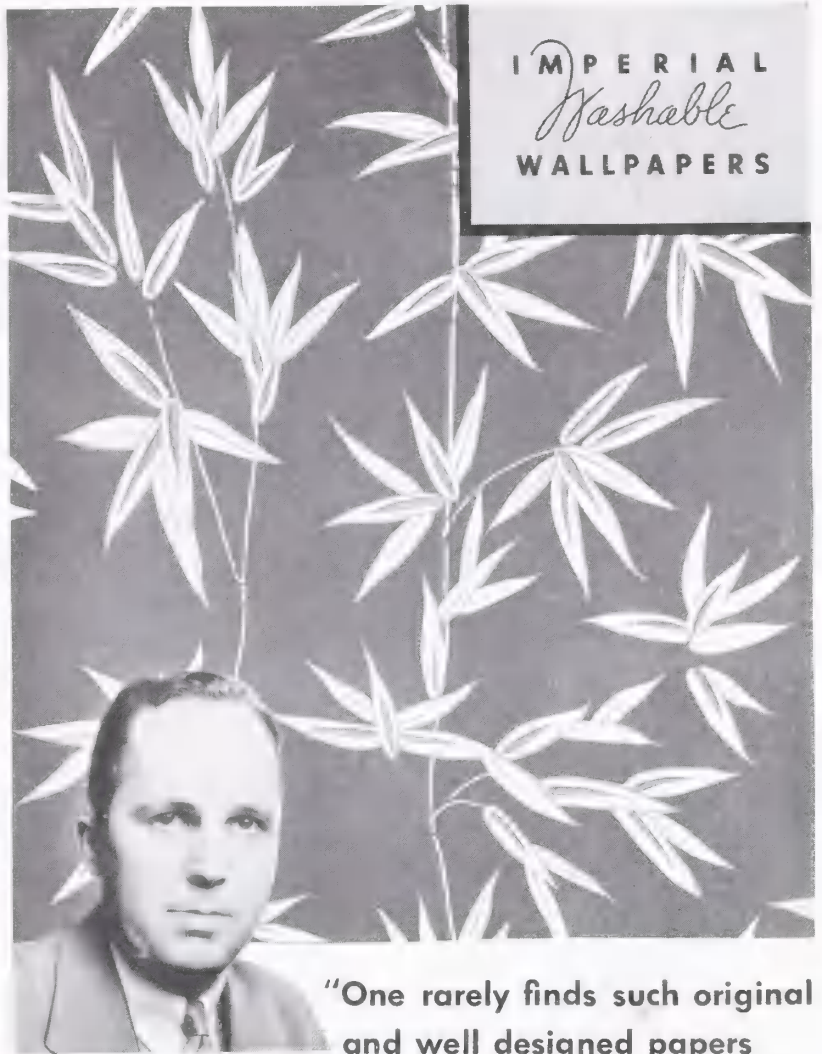
Combinations. One is a background of lacy white *Clematis paniculata* and blooms of the Heavenly Blue Morning-glory.

Every year the seed of the latter is sown, after soaking over night, in the place where it is to bloom. Not too early but after the ground is warm in June. I find that germination is better and late sowings seem to catch up with plants already started indoors. Another choice corner is Beebalm

(*Monarda didyma*), either Cambridge Scarlet or the improved Mrs. Perry, and scarlet Geraniums at the foot of the clump and among the leaves. These are in semi-shade with evergreen background and a pool near by.

The last picture of all is *Vitex macrophylla*, the shrub with lavender-blue flowers, standing before a trellis of the Heavenly Blues.

—MRS. MARY BLY
FRANKLIN, MASS.



IMPERIAL
Washable
WALLPAPERS

"One rarely finds such original and well designed papers as those made by Imperial"

says

Donald Oenslager

MR. OENSLAGER is one of the prominent stage designers of the New York Theatre. He has designed productions for the Opera and Ballet, and a long list of plays and musicals. "Red, Hot, and Blue" is his latest work. What he says of Imperial's designs has much significance.

Look at the hundreds of inspired, and inspiring, Imperial Washable Wallpapers. You will see at once how every room in your home can live again with a new, breath-taking loveliness.

And you can be sure of the best value you could get at any cost, for Imperial's outstanding facilities include the most modern laboratories in the world for color research and wallpaper development. Every Imperial Washable Wallpaper is identified in sample books by the silver label, as shown above, which guarantees the paper washable and fast to light. Insist that your paperhanger or decorator show you Imperial Washable Wallpapers.



ASK Jean McLain *She will be glad to help you make your rooms more interesting and colorful. Her services are free. Write her all the information you can. She will send you personal suggestions, actual samples of wallpaper, and tell you the most convenient place to buy genuine Imperial Washable Wallpaper.*

GIVE THIS INFORMATION FOR EVERY ROOM:

Type of Room
Size (Dimensions)
Exposure
Type of Furniture
Color Scheme Preferred

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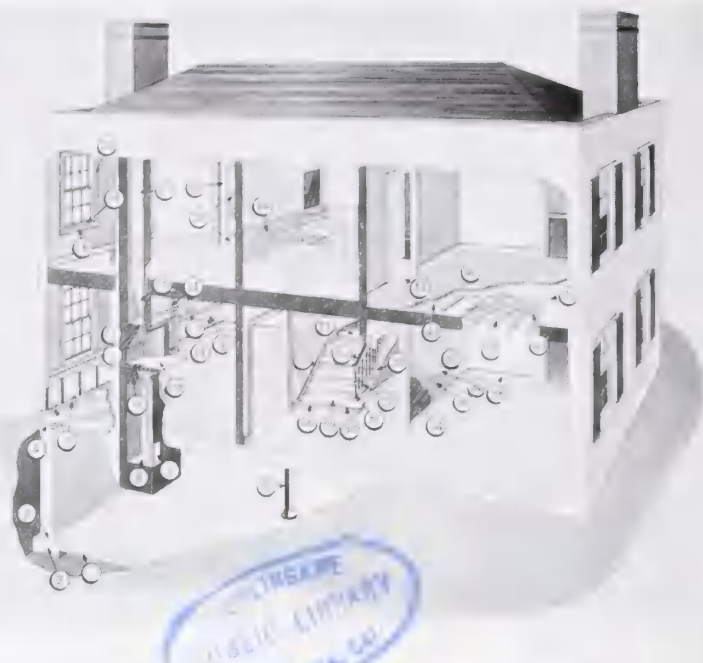
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WEDGWOOD



KNOW THE PARTS OF YOUR HOUSE

1. CINDER FILL: Layer of cinders upon which the concrete cellar floor is laid.
2. FOOTING: A widened portion at the base of a foundation wall to distribute the weight carried.
3. KEY: A horizontal projection at a foundation footing, in the manner of a tongue and groove, to provide against lateral earth pressure.
4. SILL: A horizontal timber set on top of a masonry foundation forming the basic structural member for the framework.
5. FIRE STOP: Filler piece, of wood or other material, installed against vertical wall timbers, between floor joists, to prevent fire carrying up into the wall.
6. LALLY COLUMN: A round steel column, filled with concrete.
7. CLEAN OUT: Access door to ash pit.
8. ASH PIT: Chamber under a fireplace to which ashes drop from the hearth.
9. CORBEL: Courses of brick, each projecting slightly beyond the one below it.
10. HEARTH: The floor of a fireplace.
11. THROAT: The upper part of a fireplace where it converges to the smoke chamber.
12. BACK DRAFT SHELF: Shelf at the bottom of a smoke chamber to prevent down draft.
13. SMOKE CHAMBER: Chamber above a fireplace where smoke collects before being drawn upward into the chimney flue.
14. MANTEL SHELF: The projecting shelf above a fireplace.
15. BREAST: The projecting portions that form the sides of a fireplace.
16. DADO: The lower portion of the walls of a room, paneled or otherwise decorated.
17. CHAIR RAIL: A horizontal molding at the top of a dado.
18. APRON: Horizontal finish strip, under the projection of the stool.
19. STOOL: Narrow shelf across the interior side of the bottom of a window opening.
20. TRIM: Light woodwork, plain or in molded form, used around openings such as doors and windows, to protect the plaster and for decorative purposes.
21. FLEE: The vertical shaft in a chimney to establish an upward air current and to carry off smoke and gases.
22. STILE: The principal vertical pieces enclosing door panels.
23. RAIL: The principal horizontal pieces enclosing door panels.
24. TILE WAINSCOT: Tile wall covering extending only part way up from floor to ceiling.
25. WINDER: A step at the turning of a stairway.
26. HAND RAIL: A guard rail at a stairway or about a stair well.
27. WALL STRING: A base board following the angle of rise of a stairway.
28. RISER: Front edge of a step.
29. TREAD: The horizontal part of a step.
30. NOSING: The front edge of a tread projecting over the riser.
31. NEWEL: The principal post at the bottom, and sometimes at the top, of a stairway.
32. BALUSTERS: The vertical supports for a handrail.
33. FACE STRING: Finish board applied against the exposed side of a stairway, following the angle of rise of the stair.
34. METAL LATH: The base against which the plaster is applied.
35. SCRATCH COAT: The first of the three coats of plaster.
36. BROWN COAT: The second or middle of the three plaster coats.
37. FINISH PLASTER: The final coat.
38. BASE: Horizontal boarding running about the walls of a room at the floor.
39. FLOOR JOIST: Horizontal, parallel timbers forming the basic construction of a floor.
40. CROSS BRIDGING: System of bracing between floor joists formed by small short pieces of wood.
41. SUB-FLOOR: The layer of flooring between the floor joists and the finish floor.
42. FINISH FLOOR: Exposed layer.
43. INSULATING PAPER: As the term implies, paper for insulating purposes.
44. SADDLE: The floor piece between the frames of a door.

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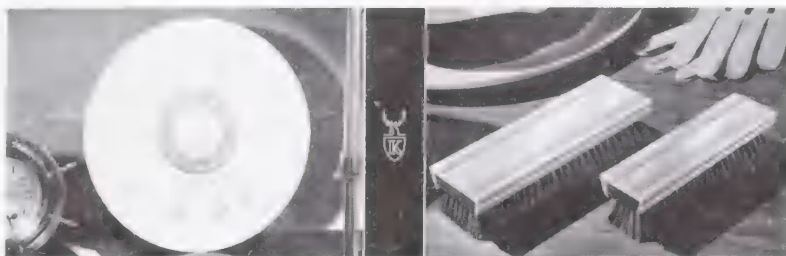
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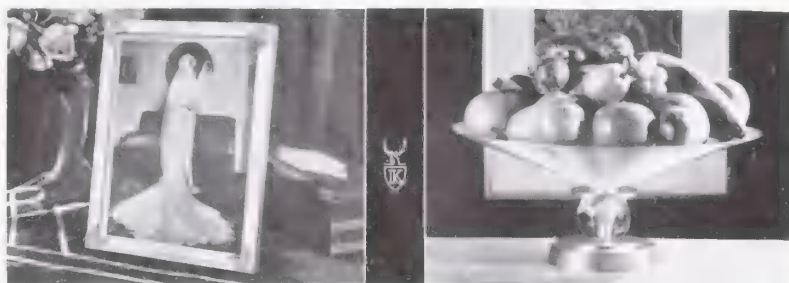
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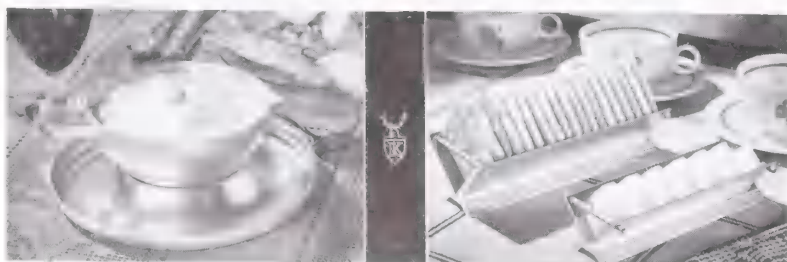
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CARE FOR YOUR LINEN AND SILVER

CONTINUED FROM PAGE 67

laundress use the French cleaning stuff which will replace its subtle, natural color. Nothing looks drearier than lace faded to white.

Never dye linens or laces unless you really know how. You will save time, money and infinite nerve strain by sending them to an expert. Nor try to remove stains yourself—unless, again, you really know how.

Never let your laundress press a crease through a monogram; eventually the monogram will crack and the surrounding linen will weaken. Tell your laundress to keep the point of the iron away from the monogram. She should iron monograms on the wrong side or *lightly* over the right side.

There are, finally, just two points in the protection of your linen which you should always remember. One is to provide ashtrays for your dinner parties—and the larger the ashtray, the safer will be your cloth. The other is to buy sheets and pillowcases that are large enough and long enough. Bed linen that is too small will wear out much faster than linen that fits.

None of these points is difficult. All of them are important. Follow them and you will be able to open the door of your linen closet with a quite pardonable pride!

MAX KLEIN

CARING FOR SILVER

People who know all about linen, like Mr. Klein, tell you to give your tablecloths and sheets regular rests. But people who know all about silver tell you just the opposite: Use silver,

and keep using it. Sterling is rather like a string of pearls. If you put either of them away, it loses its beauty. The pearls grow dull and the silver grows tarnished.

Flat silver—knives and forks and spoons—can be kept shining for an astonishing length of time by simply washing them in hot water and soap. It helps to dry the pieces while they are still warm. In some households, the silver is polished once a week as a matter of routine; in others, where perhaps there is not so much time to spend, once a month is quite adequate. In any case, used silver, washed regularly, never tarnishes so quickly as silver that is simply an ornament. When you do polish silver, however, use any polish which is marked "For Silver," or which your shop recommends. There are dozens on the market, all of them good.

For hollow-ware, too, washing will remove tarnish and nothing more will be necessary except perhaps a monthly cleaning. If there is engraving or a raised design, a dry toothbrush helps to remove the silver polish that will otherwise dry white in the crevices.

There is a way to clean tarnished silver quickly: Pour boiling water into an aluminum vessel, add a teaspoon of salt and a teaspoon of soda for each quart of water, put the silver in and let it boil for four or five minutes. This will remove all signs of tarnish. But it should be used only for plain, unornamented silver; if you put in silver with a raised design, it will come out with a bleached effect, and to give beauty and depth to a design, some oxidation is necessary.

HERE'S WHAT THEY SAY ABOUT FALL DECORATION

CONTINUED FROM PAGE 49

"All-Over Designs are typical of this fall's wall paper," says Mr. William Katzenbach of Katzenbach and Warren. And you'll notice that, even in floral patterns, the newest paper is well covered, not spaced out geometrically, not "spotted." This takes the best in designing talent . . . and you can see Mr. Katzenbach, snapped as he helps that talent along. . . . But the freshest news is scenic paper—1937 scenic, almost surrealist, obviously influenced by modern painting. The roofs of Montmartre, for instance, with single flowers growing suddenly against the city . . . or a Federal American scene, jumbled and amusing and decorative. . . . And, for colors, try pale gray in your living room. Or champagne beige. In your bedroom, surround yourself with a soft, true pink, or a light robin's egg blue. And if you want a deeper shade, there's a new red, not so dark as wine, a clear, clean, vital red that is handsome and tremendously smart.

"Decorate your rooms as a background for people," they say at the decorating firm of Thedlow, where they believe that a room to be restful must be seen as a setting for moving figures rather than as an empty

picture. They like to use grays and beiges and dusty pinks in living rooms, and as one of the new trends for autumn are re-introducing the mellowness and richness of the lighter pieces of the Queen Anne period. And they are not afraid to mix modern with period design. The results are rooms that have great distinction, but are not "busy."

"Plaster details in modern or period rooms," says Jane Smith, "because plastic art lends itself to any type of decoration." She likes simplified rococo carried out in plaster. She also likes to use dark woods in combination with lighter ones, and to use dark backgrounds with light accents. And she adds, as a final decorating note for fall, that texture in fabrics is fully as important as color.

"Antiques look best against a modern background, with indirect lighting," says Don Ruseau. In Mr. Ruseau's workshop, there are table legs and chair backs, sawdust and the pungent smell of wood. In the midst of it, skilled workmen make reproductions of antique furniture that would almost fool an expert—not that Mr. Ruseau tries to fool anyone. He—and

5 o'clock ... on any afternoon



IMAGINE this lovely *Sun-Ray* service on your table ... ready for tea! Every piece sparkling like sunshine. Every one hand-made by Fostoria's famous craftsmen. Real party crystalware...priced so low that you can afford to use it every day.

Sun-Ray is so practical, too. It can be used by itself or combined effectively with all types and styles of china ... for luncheons

and dinners as well as tea ... and that's an important point this season, because fashion today calls for varying one's service, using different pieces for different courses.

Ask your dealer to show you *Sun-Ray*. There are over 80 lovely pieces in the line—everything from soup bowls to nut dishes—and the prices on many are under 50 cents.

Write for Leaflet No. 37, illustrating many of these cheerful pieces and listing every one!

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This shape in "Bone China" was originally made by Spode for the Goldsmith's Company of London, the Guild that Hall-marks gold and silver. Today it adds the same distinction and dignity to formal entertaining as a century ago. The surface is soft ivory with the Gadroon edge (Moorish for split almond) accentuated with rich hand gilding.

The bride who looks ahead to formal dinners need look no further for her china. Especially appropriate with Chippendale or Duncan Phyfe.

Your china store, jeweler or department store will be glad to show you Spode. Ask, too, for "A Plated Article," a quaint booklet by Charles Dickens about Spode.

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his clients—like the way antique furniture looks; they like its traditional beauty of line and proportion. And most of all Mr. Roseau likes it against the background that he considers most appropriate—one that is smart and simple and distinctly of today. There is no question, he says, that a modern décor will set off the most beautiful of antiques, no matter what its period.

"Antique Venetian furniture," says Mr. Cook of Décor, "used as a highlight in simple rooms." But not, he adds, the Venetian furniture we've been used to, its fundamentally beautiful lines ruined by cheap commercial finishes. Mr. Cook ruthlessly removes painted flowers and such, picks the wood of Italian and Spanish chairs and tables and beds to bring out their intrinsic beauty of design. Or he paints them in metallic green and saves the original gilt design. Then he sets them in a modern background, perhaps against champagne walls and plaster cornices, and the result is elegance, fall, 1936. . . . Another development of the same theory: an antique white and gold baroque console in a room whose modern background enhances the lines of the console.

"Use materials in new ways," says Mrs. James C. Rogerson, of the Arden Studios. She says, further, that while we have discovered dozens

of uses for such things as cork, chromium and bamboo, the gamut has not yet been nearly run. There is stone, too, as she points out, and slate—two mediums which if handled by ingenious designers could give us a brand new Stone Age. How about floors of polished slate? And ceramics, too, have not yet been fully exploited. Mrs. Rogerson believes that the effect of the 1939 World's Fair on decorating and designing will be enormous. . . . So watch out for the old and familiar things in new and startling mediums.

"Architectural details are the basis of good rooms," says Mrs. Cowdin of Bello, Inc. She begins with the walls and ceiling of a room when she starts to decorate—and she's never satisfied with paint and paper alone. The moldings, the cornices and the doors are just as important to her as the furniture she will put in the room. In an eighteenth century English room, she will start with Georgian details. In an Empire room, the motifs of the ormolu set the keynote. And she considers the architectural detail of a modern room most important of all, for without it you cannot have really good modern decoration. She uses plaster boards to make paneled doors flush with the walls. And in her own modern apartment she has made a flat cornice with three levels, like three shallow steps.

HUSBANDS MUST EAT

CONTINUED FROM PAGE 78

nicely with liver and bacon. Bake a couple of good-sized sweet potatoes and during the last half hour put in the dish of tomatoes. Then things will come out even and, if you have to delay cooking the liver, the baked things are quite docile about standing awhile if you are careful to turn the oven low.

ESCALLOPED TOMATOES

1 small can tomatoes	1 cup soft bread crumbs
1 medium onion	salt
3 tablespoons butter	pepper

Melt the butter and mix two thirds of it with the bread crumbs and the seasoning. Cut the onion fine and cook slowly in the rest of the butter until it is soft and yellow. Add the tomatoes and a little salt and pepper. Put tomatoes and bread crumbs in layers in a baking dish and save enough crumbs for a finishing touch on top.

By this time you will both be so impressed by what a clever girl he married that you can afford to relax and let modern science help you out on the dessert. Open a can of apple sauce several hours ahead of time. Dump it into a good-looking dish, sprinkle the top thickly with cinnamon and sugar and put it in the refrigerator. Serve crisp ginger snaps with this, and coffee afterward.

FRICASSEE CHICKEN

small stewing chicken	wooden wedding.
1 onion	celery leaves or
1 bay leaf (Buy a five-cent package and it will last until your	coarse stalks salt and pepper boiling water juice of half lemon

If you get an ancient creature which has skin the texture of an inner tube, just pull off the skin as you wash it. Dry carefully, dip the pieces in seasoned flour and brown slowly in a deep pot. If it will help any you might recite poetry or plan your winter clothes while you do this, for the chicken must be turned over several times and watched carefully. Otherwise you fail of the supreme perfection of an even and golden brown. The fat for the browning is a little of this and a little of that. One tablespoon of butter, one of bacon fat, two of unsalted shortening. Add your bay leaf and onion and celery, and enough boiling water just to cover. Put on a tight lid, turn the fire low, and simmer for an hour. Then add the lemon juice and simmer some more. If the chicken is a tough character three hours will be none too much; but poke it with a fork, once in a while. It is quite all right to cook this ahead of time in the morning if you want to, because reheating seems (if possible) to improve it. If you like a thicker gravy, slowly add some well mixed flour and water ten minutes before serving. There may be some left over from this. And with it try

FRIED MUSH

1 cup yellow corn meal	1 teaspoon salt
1 small can deviled ham	4 cups boiling water

Stir the meal slowly into the boiling salted water and stir smooth. Cook in a double boiler for half an hour and stir whenever the notion strikes you. Add the ham and mix well. Pour into a pan wet with cold water. When firm (this will be several hours afterward), slice and dip in dry meal. Fry until crisp and brown in half

bacon and half unsalted shortening. Serve instead of potatoes and let the gravy dip over it regardless.

A big bowl of mixed salad and an ice cold coffee Bavarian give a meal that is very French and very, very good!

COFFEE BAVARIAN

1 tablespoon plain gelatin $\frac{1}{3}$ cup sugar
1 cup cold water 1 cup heavy cream
 $\frac{1}{2}$ cup strong vanilla
coffee 2 drops almond
 $\frac{1}{2}$ cup milk extract

Heat the coffee and the milk until scalding. Add the gelatine soaked in the cold water five minutes. Add sugar and stir until dissolved. Let cool and partly set. Mix well with the cream whipped, not too stiff, and the vanilla and almond. Chill for several hours.

There have been some de luxe establishments which claimed to make their hamburgers from filet of beef. Maybe they do! But tender round steak or even chuck steak makes grand ones if you deal with it gently. Add no seasoning to the meat before forming into cakes.

HAMBURGERS

1 lb. chopped beef salt and pepper
bacon

Make into cakes that are as thick on the edges as they are in the middle. Handle lightly—exerting pressure makes them solid and dry. Wrap a slice of bacon, cut in half the long way, around them and skewer with a toothpick. Have the broiler sizzling hot and brown them quickly on both sides. Then lower the heat or lower the pan—doing them on a pan saves much work in washing afterward—and cook about ten minutes longer, or less if you like them rare. Spread with softened butter mixed with lemon juice, salt, pepper. Worcestershire, about a minute before they are done. As an accompaniment for these there is nothing like

GERMAN FRIED POTATOES

3 cups sliced raw potatoes 1 onion
butter, cooking fat

Slice the potatoes thin and let stand in cold water for an hour or so. Drain and dry in a towel. Have the fat hot and add the potatoes and the onion slices. Salt and pepper them well and cover closely. Cook slowly and, when the bottom is brown, turn them over and cook some more. If you have one of the little wooden German or French pepper mills, try freshly ground pepper instead of the usual kind. After that you will be writing testimonials—"If I could not obtain another mill I should feel the art had gone out of my cooking."

Some day, when you are planning the hamburger dinner, let a half cup of cream get sour a day or so before, by just forgetting to put it in the refrigerator. Then have some cold slaw.

COLD SLAW WITH SOUR CREAM

2 cups finely shredded cabbage $\frac{1}{2}$ cup sour cream
salt, pepper, celery seed, lemon juice

Let the cabbage stand in cold water in the refrigerator most of the day. Drain very well. Whip the sour cream, add a little lemon juice and the sea-

soning of salt and pepper. Mix with the cabbage and a few drops of onion juice or scraped onion. Sprinkle with celery seed. Serve very cold.

End the meal with a deep dish cherry pie and your best effort in coffee and he'll forget all about how mother used to cook. Pie crust, incidentally, comes in boxes now.

DEEP DISH CHERRY PIE

1 can sour cherries pinch of salt
1 tablespoon of flour $\frac{1}{4}$ teaspoon cinnamon
1 cup sugar (less if preferred) 1 tablespoon butter

Drain the cherries. Mix the sugar and cinnamon and flour and stir slowly into the cherry juice. Cook and stir until smooth and thick. Add the cherries and butter and turn into a deep baking dish. Let cool. Cover with crust, with a few air holes for breathing purposes. Bake in a hot oven for ten minutes and then very slowly for half an hour longer. Serve warm, and have hard sauce for good measure.

LAMB IN CASSEROLE

Master this one and you'll have an immortal reputation for making a stew. No matter what meat or seasonings you choose, the principle is the same.

2 meaty lamb shanks or three thick shoulder lamb chops fat for browning
1 cup thick canned tomato boiling water
1 onion ginger, salt, pepper, garlic, flour
4 carrots

Mix the flour and seasonings; $\frac{1}{4}$ teaspoon dry ginger is usually enough. Rub this into the meat and let a cut clove of garlic ramble around with it. Remove the garlic after this if you value your life and the continuance of the matrimonial state. Have butter and bacon fat and shortening good and hot in a heavy pan. Turn the meat over and over until well browned. Pour off extra fat. Put the meat in the casserole. Stir into the pan a tablespoon of any of the seasoned flour left over. Add the tomatoes and enough boiling water to make a smooth and not very thick sauce. Pour over the meat, add the onion sliced and lightly browned in a little butter and the carrots peeled and cut in strips. Cover and bake slowly for about two hours. With this should go

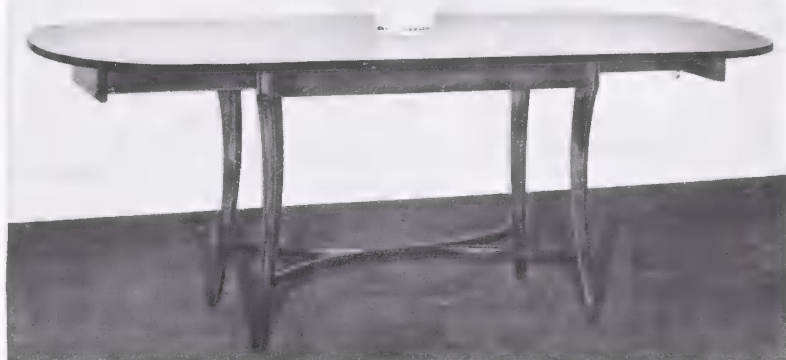
RICE CAKES

1 cup boiled rice 1 teaspoon baking powder
1 cup flour
1 cup milk $\frac{1}{2}$ teaspoon salt
2 eggs

Beat the egg yolks with the milk. Mix dry ingredients and stir together until smooth. Fold in the stiffly beaten whites. Fry on a hot griddle. The batter may be made thicker with more flour or more rice.

Wind up this hearty meal with a dish of fresh fruit and some crackers and creamy Camembert with the coffee. You can't imagine what a difference the addition of a few green leaves will make in the fruit piece. And let the crackers stay in the oven after the casserole has been removed and the heat turned off. It's things like that which make a woman's reputation!

...and a DANBURY is what she bought



After looking at tables of all kinds and sizes and finishes—she bought a DANBURY-Pembroke because... a DANBURY is the most compact side table that lifts its wings—pivots—extends and makes a dining table 8 feet long, to seat a dozen guests. The DANBURY is the most popular table of today.



Removing the center leaves and by a simple twist of the table top, the side leaves drop and this remarkable new idea in table craftsmanship becomes a beautiful Livingroom table (only 22 inches deep) and may be placed against the wall or sofa and used as a console.



Or a DANBURY-Pedestal which extends to 8 feet long and may be closed to a console table only 22 inches deep. The same as a DANBURY-Pembroke but of different design.



Or a DANBURY-Console whose top swivels to seat 4 persons, or by inserting center leaves will extend to seat 8 persons. This is the third design from which she made her selection—but a DANBURY was bought.

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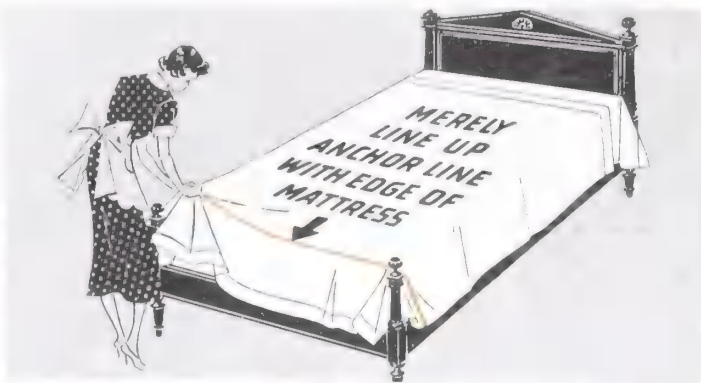
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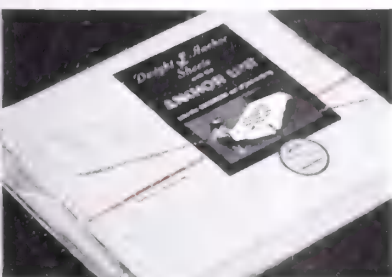
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*Dwight Anchor Sheets exceed the rigid specifications of the U. S. Government (sheet specification DDD-S-281). To enable you to tell exactly how long they do wear, a label on which to record the date of purchase is affixed to each sheet.



Dwight Anchor Sheets with the Anchor Line, come in two lengths—99" and 108" torn size. Each pair comes in a Cellophane package sealed, fresh and clean, ready for your bed.

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The Anchor Line is a color-fast thread at the proper distance from the lower hem to guide the bed-maker and assure a firm tuck-in. Merely line it up with the foot-of-the-bed edge of the mattress (or a little above or below the edge, depending on mattress thickness) and your sheet *always* is anchored firmly in place, *always* has just the right length tucked under. Bed-making takes less time, your bed is neat and attractive, and *you* are assured of a comfortable night's rest, undisturbed by creeping sheets.

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COLOR PHOTOGRAPH by BRUEHL-BOURGES of the House of the Four Dormers built by H. & S. Sonn, Inc., at Sunny Ridge, Harrison-Rye, N. Y. Paint and Glass give this house much of its ingratiating charm.

Outside White Sun-Proof Paint on the body of the house is accented smartly by Kentucky Green Sun-Proof trim. The shingles are given sparkle and style by a finish of Walnut For-On Shingle Stain. And all windows are glazed with clear, brilliant Pennvernion Window Glass.



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f color values represents what many of the catalogues delight to call "art shades." In form, the Darwins and Breeders have cup-shaped blooms of massive proportions, the Breeders slightly more rounded than the Darwins. The flower of the Cottage type appears somewhat slimmer than the others. But you will hardly notice the difference in form when they are planted together. All of these blooms are classic in their loveliness with even, usually unmottled color and without the fringed or frilled edges which other Tulips occasionally show.

Your reason for ordering Darwins, Breeders or Cottage varieties is chiefly the matter of color. In each of these types there are shades not to be found in the others. For example, the Cottage varieties contain many brilliant and unusual shades, particularly of orange and yellow, not available in their classes of late-flowering Tulips. The same is true of the Darwins and the Breeders. Taken together, the three types will give you practically any color, or variation of it, which you might want. Through crossings the range is constantly being widened, too, with even more delicate gradations. For example, there are new Hybrid Cottage Tulips (a cross of Cottage and Darwin) which give new and better colors together with improved hardiness.

There are other interesting types of Tulips which you should know about, though you will not want them for your main border. Rather, they are grown for individual displays in odd corners or beds, or for cutting since their brilliant color and often unusual form bring great interest to flower arrangements. First, there are the Lily-flowered Tulips. Most of these are Cottage in origin, some Darwin, but all are crosses with *Tulipa retroflexa*. Their long, pointed petals turn back, living, as the name implies, the appearance of a Lily when they begin to open. They come in various shades—pink, white, yellow, and grow to about two feet in height.

Then there are the Parrot Tulips, brilliant with fringed and curling petals, beautifully feathered. All are sports—chance breaks from perfectly staid varieties—which hybridizers have seized upon and propagated. Most of them are small but there are one or two which are better than two feet in height. In all but a few the stems are weak, so they do not make good appearance outdoors but are valuable for flower arrangements.

Another strain which represents a "break" is the Rembrandt group. These are "broken" Darwins in which both color and flower form have departed from classic perfection. They are blotched, feathered, striped, but the effects are often so interesting that they are valuable to have. They resemble somewhat the old Bybloemen Tulips which were responsible for the famous Tulip craze that swept Holland in 1635, but are larger. The Rembrandts are not as tall as the big Darwins, but they often come two feet in height.

Tulip culture is extremely simple providing a few rules are followed. Bulbs must be planted in the fall, and most experts feel that they do best if they are put in just before cold weather begins. This means October—sometimes early November—rather than September in the latitude of New York, though you will probably get

good results by September planting. They like a moderately heavy soil, well drained. Most soil needs a little feeding—bone meal and wood ashes. If you mix with the soil two cups of bone meal and an equal quantity of wood ashes for every two dozen Tulips you will probably get the most from your bulbs. Spade the soil about ten inches deep. It is wise to do this early preparation well in advance of planting time so the area will have had time to settle, and this is the moment to mix in your plant food. (Since you have done your calculation on the number of bulbs required in advance you will know just how large an area is taken up by two dozen bulbs.)

For the early Tulips put the upper tip of the bulb three to four inches below the surface of the ground. Pack in the earth carefully around it and be sure there is no chance for a hole beneath the bulb which rains will wash out to leave the bulb hanging with no place for its roots to go. The bulbs of the May-flowering kinds should go deeper—five to seven inches. The best depth would depend entirely upon the consistency of your soil. If it is on the sandy side, use the maximum depth; if it is heavy, five inches should be enough.

Your Tulips will need a little winter covering. After the ground freezes (but never before) rake over your beds about three inches of leaves, straw or evergreen boughs. This will keep them from starting growth too early in the spring. Remove the cover gradually, starting when the first leaves poke through the ground. After this there is nothing for you to worry about until the blooming period is past.

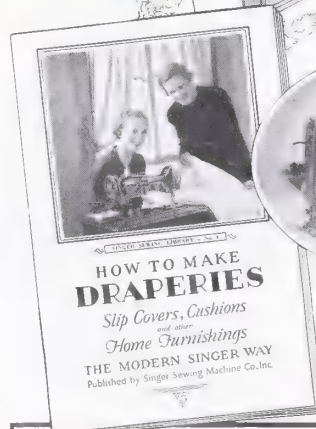
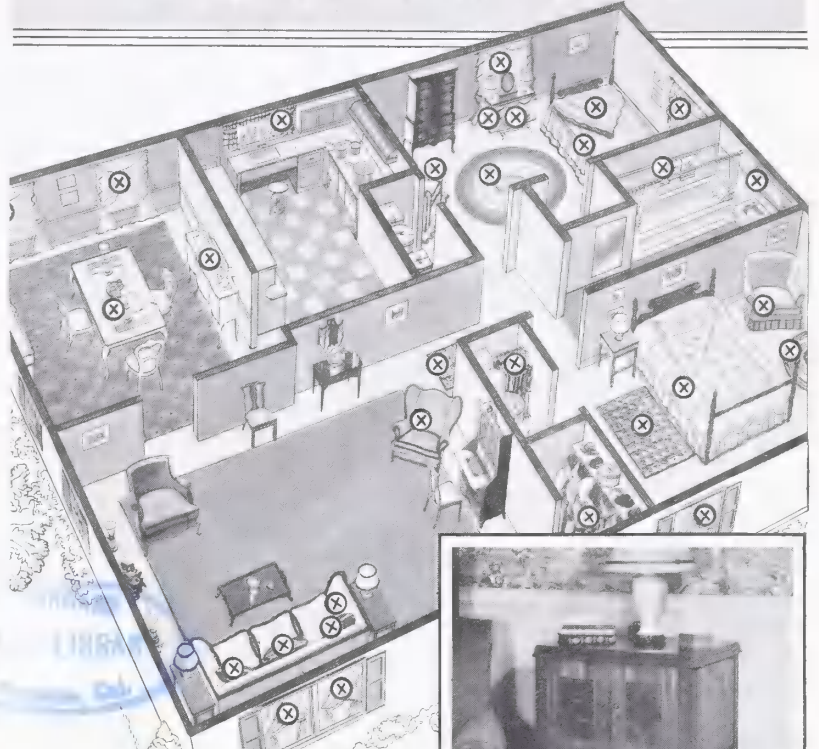
Then, it must be admitted, your troubles begin. In the first place, you must leave your bulbs in the ground until their foliage has yellowed and ripened. This process is finished usually no earlier than mid-June and sometimes it is as late as early July. If you snip off any of the leaves before this time the usefulness of your bulbs will be gone.

What to do with Tulips while their foliage is dying is a problem that troubles all gardeners. There are two or three courses you may pursue. You may, for example, lift all of your bulbs immediately after bloom is past and set them out to ripen in some secluded corner where the process will not be an eyesore. But this is a somewhat staggering task with several hundred bulbs. If you have not arranged your Tulips in the mass formation of a long border you may plant annuals among them, or bring in annual or perennial plants which you have grown for the purpose elsewhere. This is fairly successful in hiding the yellowing leaves.

The April-flowering Tulips should be lifted when their foliage has dried up, left for a few days in the sun, and then cleaned and stored in a cool, dry place until the following fall when they are planted again. The same process may be followed with the May-flowering kinds, though usually the late Tulips will bloom successfully for at least two years without lifting. It is only fair to state, however, that your blooms will be best the first year. When small bulblets form upon the mother bulb, these should be taken off and planted. They will not bloom for two or three years until they have attained full size.



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THREE PATTERNS IN PINE

Few woods are adapted to so many uses, both for rough construction and rich finish treatments, as soft pine. It is relatively inexpensive, easily worked, and as durable as many harder and tighter grained woods. And of course the variety of grain patterns is immense, since the original trunks may be cut in so many different ways, and since the grain itself differs from log to log. But whether knotty or clear (and the clear grains seem to be increasing in favor) soft pine grows lovelier with the passing of time. The colorings vary according to finish, if any, as well as conditions of climate and the unpredictable whims of nature.

Of the three examples of soft pine paneling pictured here, that above, due largely to the way the planks were cut, has the most pronounced grain. It is still technically "clear," of course, since it has no knots. Directly below is the familiar molded paneling of great dignity and warm lustre. And at the bottom of the page, simple V-edge clear pine paneling stained a soft brown. This type may be laid right over existing walls. As used here, individual planks are about seven inches from joint to joint. All three photographs from the Arkansas Soft Pine Bureau.



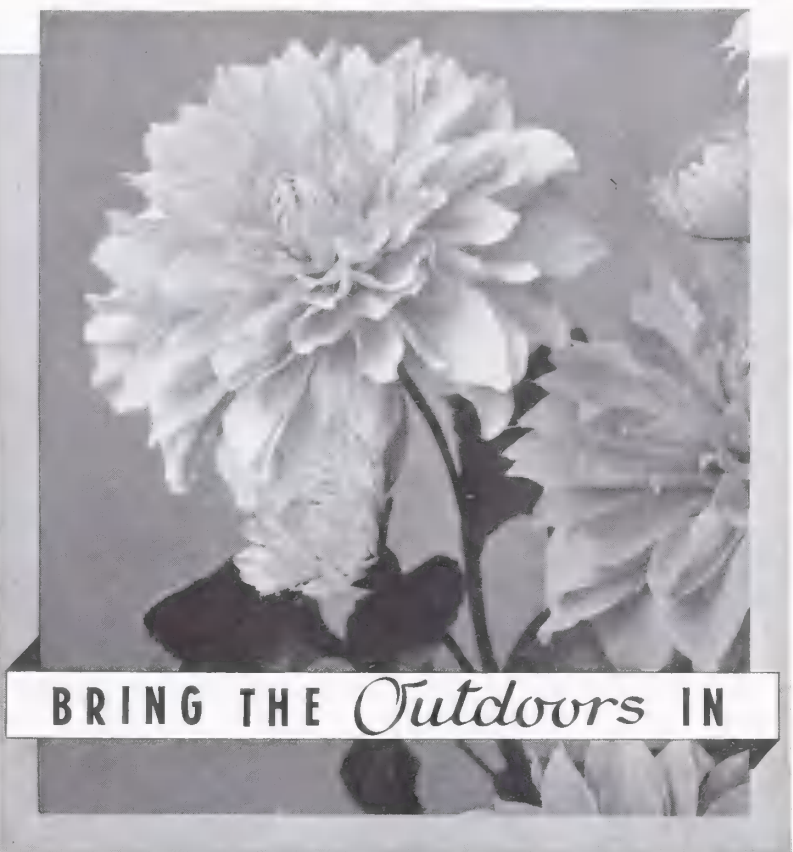
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In buying the innerspring type of mattress, you need not sacrifice in life, health, and happiness by getting a construction inferior to the Guaranteed Karr Sleep Unit. The Spring-Air line of mattresses, both innerspring and sleep cushion styles, tuftless or tufted, at prices from \$24.50 to \$45.00, are all built with the patented Karr Sleep Unit.

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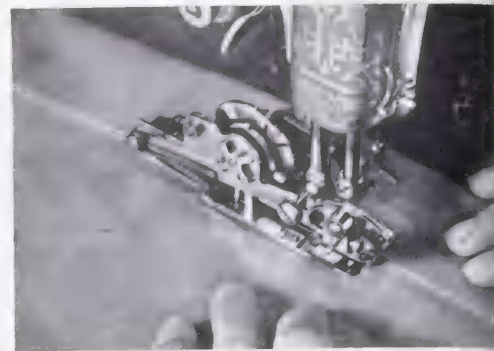


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WHEN EXPERTS BUY—THEY DEMAND SPRING-AIR



THE HEMSTITCH

SEWING TRICKS BY MACHINE

How many times have you been inspired to make a simple draper—and been discouraged? Or to upholster an unattractive chair that you liked but didn't want to spend any large sum of money on—only to be stopped by the thought of the amount of drudgery in measuring, hemming and pleating?

A dressing table, for instance, with yards and yards of ruffles need not frighten you any more. The Singer hemstitcher will finish the edges in no time at all, and the ruffler will gather on pleats with the same even spacing—no more worries about having the thread break at a crucial moment. If it's pleating you want, the ruffler—once set—will catch up the exact size pleat with such rapidity that you will probably look around to see what else you can pleat, just for the fun of watching the gadget at work.

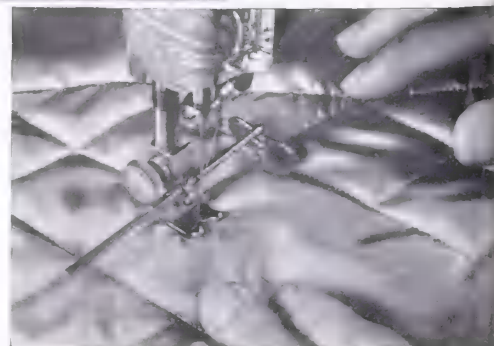
The cording foot is another miracle of modern sewing. If you've ever tried cording a valance by hand, or—heaven forbid—the edging of an entire slip cover, you will bless Singer for this invention. The cording foot sews the material over the cord and onto the material in one operation—firm and snug and extremely professional-looking. It makes cording as simple as plain sewing because, in stitching a plain corded seam, the foot crowds the fabric against the cord making it just tight enough. Try it on buttonholes, instead of making them the old way.

As for quilted headboards (which, by the way, are best made as slip covers so that they can be removed and cleaned), nothing could be simpler to make if you use the quilter. With it you can reproduce the most expensive quilted satin or chintz accessories, at the cost of your material. You'll also find it extremely helpful in stitching rows close together, for you can use either side of the quilter foot as a guide.

Nobody who sews can really do a good job of finishing without the Singer pinker. If you've ever spent hours patiently and laboriously chopping out notch after notch, the pinker will delight you. You simply attach it to your sewing machine, thus leaving both hands free to guide your fabric. With the pinker once in your pos-



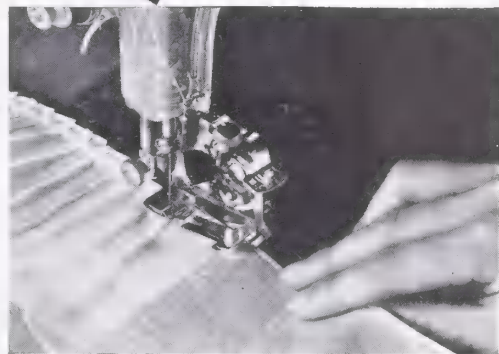
THE CORDING FOOT



THE QUILTER

ession you'll find many other uses for it. The economical housewife might use it to make her own oilcloth shelf bandings; imagine how many yards of banding you can make out of a single yard of oilcloth! The pinker is also equipped with a straight blade with which you can cut yards and yards of bias strips for covering cords, facings and bindings. In itself, this is a tremendous help in everyday sewing. The Singer Sewing Machine Company makes innumerable other sewing shortcuts not illustrated here. The zigzagger, for instance, which does everything from appliquéing guest towels and initialing making patchwork quilts and table sets. It's an ideal embroidery shortcut and it simulates the real thing to an amazing degree. The braiding foot, which holds the braid and stitches it firmly and evenly at the same time, and the invisible stitch braider, which applies the braid and hides every stitch, would be a great help to a prospective bedspreadmaker. If it's a braided one you happen to want.

If you're the kind of a girl who says, "All this is very well, but I can't sew a straight seam," even your problem has been solved by the



THE RUFFLER

NORMAN W. CARY

both guide. It's a tiny gadget which you attach to your machine and clamp on to the material. Not one single stitch will fall out of place, and you can sew one seam or a dozen with an exact and even facing.

There is practically no sewing problem which Singer has not solved in one way or another. It would be an excellent idea to consult with them if you have any which seems unsolvable.



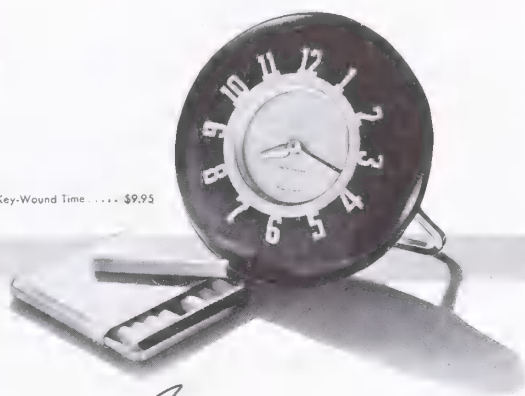
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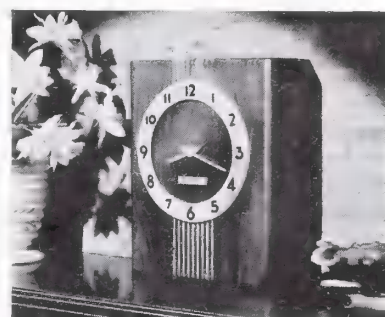
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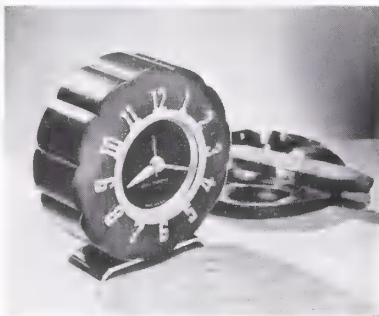
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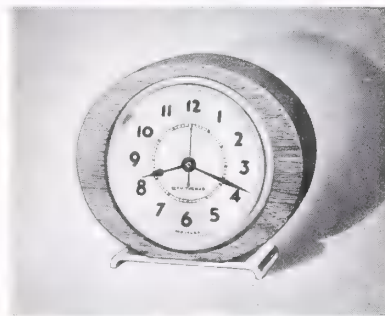
ANITA Eight-Day Key-Wound Time \$4.95



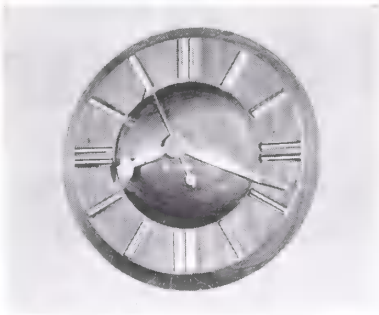
CHEVRON Electric ■ Key-Wound Time \$12.45



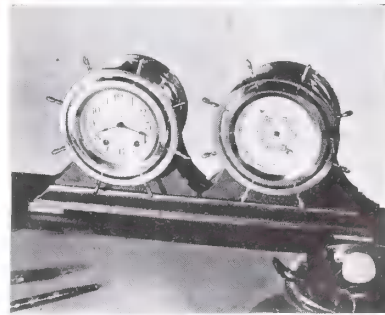
LINNET Self-Starting Electric Time \$10.95
SHAMROCK Eight-Day Key-Wound Time \$10.95



BEVERLY Self-Starting Electric Time \$6.95
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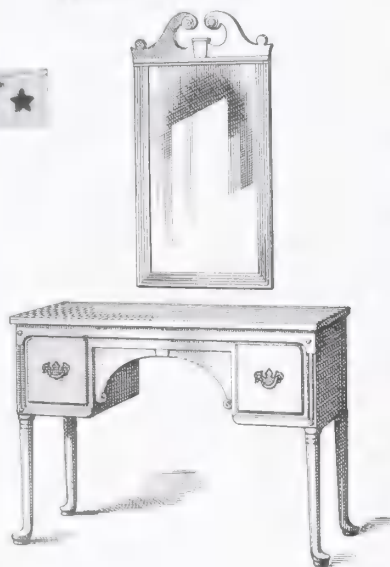
Note the rich, subdued, golden glow of every Whitney piece. Rub your fingers over the surfaces, inside and out. You will be proud to own one.



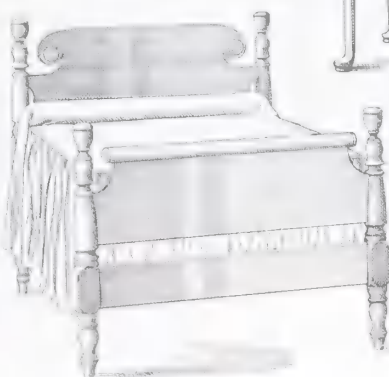
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WHO SELLS IT
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BRING IN THE POOL THIS FALL

by EMILY SEABER PARCHER

About this time of year, along with autumn weeding of the flower beds and fall sowing of seeds, comes the problem: What to do with the pool? Should the goldfish be left out all winter? If so, must the pool be covered? What happens to the other inhabitants? Will the Lilies live through the cold weather?

There is the story which says that goldfish can actually freeze with the ice, stay frozen all winter, thaw out in the spring, and be perfectly normal in the summer. Is this true? I don't know. I have read on rather good authority that it had been done, but I do not know the length of time that the goldfish had stayed in their petrified frigidity. I only know that if the water of the pool is deep enough, and has been given some protection, and the winter is not too severe, it is perfectly safe to leave your pool to the elements. I would say that Boston is about as far north as it is advisable to do this. And then only if there is a depth of two and a half to three feet of water, and the pool is well covered. This should be done first with boards, then with layer on layer of straw or grass or leaves.

The first winter I left our pool to Nature proved to be one of the worst Boston had suffered in years. Before the month of November was over the water was frozen solidly to the bottom and it stayed that way for months. All animal life and much of the plant life was killed, but the Lilies, Arrowhead, Sagittaria, and the few other plants whose roots were imbedded in the soil at the bottom merely lived as Nature intended and came up double force the next spring.

I had learned my lesson. Now, I find it advisable to leave the perennial water plants out of doors, but to bring in the fish and snails and clams and oxygenating plants. A few of these latter, Vallisneria, Sagittaria, Cabomba, and Anacharis, will thrive and multiply in the indoor aquarium in no time, keep the aquarium balanced, and live through for another season in the outdoor pool. The clams will probably die; the snails will probably live and may multiply, and the fish will undoubtedly live if they are in a large enough container.

This indoor home must first of all supply enough oxygen. Without oxygen goldfish die. A good rule to tell if the aquarium holds enough water for the number of fish, and has enough contact with the air at the top, is to multiply the length by the width and divide by the total number of inches of fish. The result should be not less than eighteen square inches of air surface to each inch of fish. If you have rare goldfish or tropical fish the air surface should be twenty-four square inches to every inch of fish. That of course, means body length and does not include heads or long wavy tails.

Another way of telling if you have enough water is to supply, roughly, a gallon of water to each inch and a half of plain goldfish. This, however, does not allow for the ample breadth of air surface which is very necessary. The round type of goldfish bowl with the bulging middle and narrow neck

does not supply this. For one or two goldfish a small rectangular aquarium is much more satisfactory. If your outdoor pool contains seven or eight goldfish, a twelve or fifteen gallon aquarium should be about right for the fishes' winter home. This should be planted as the outdoor home—with oxygenating plants—in order that the water need not be changed often. If the aquarium is properly balanced it will probably not have to be changed all winter. Some people think a change of water is actually harmful, but ordinary goldfish can be put directly into freshly run water if it is comparatively free from chemicals. For tropical fish or rare goldfish, it is advisable to let the water stand a couple of hours before replacing them. And, might I add here, although tropical fish desire a certain fixed temperature all the time, goldfish will survive a variety of temperatures.

When you have what you consider the right size home for the number of goldfish, you will next want to put two or three inches of clean sand or gravel at the bottom. Or you may have a layer of earth, then a layer of sand, but soil is dirtier and the oxygenating plants grow quite as well in sand. To wash the sand, put a quart or two at a time into an old sugar bag and run warm water through it, squeezing it and working it with the hands until the water flows clear and clean. (I will take longer than you think.) Then distribute the clean sand at the bottom of the empty tank, an inch or so at the front, slanting up to three or four inches at the back.

When the sand is arranged, cover the whole area with heavy brown wrapping paper, or newspaper, so the water will not stir up the sand, place the aquarium where it is to remain and fill with water to within a couple of inches of the top. It is better to place it where it can get at least one or two hours of sunlight (preferably morning) a day. Without some strong light or several hours of sunlight the plants will not grow or give off the oxygen which is so necessary and beneficial to the fish.

Next, select a number of small pretty stones and several larger ones. The smaller ones I use for weight for the plants. As in planting the outdoor pool, the oxygenating plant grow better if held down gently by weight and allowed to root, than if planted by hand directly in the sand. Either place several ends of the plant securely under the stones, or tie the ends to the stones with string and allow them to sink to the bottom.

The best known oxygenating plant are Vallisneria, Cabomba, Sagittaria and Ludwigia. Any or all of them are good, but one or two necessary. Now whereas you plant these almost anywhere in the pool, you must consider artistic effects in the indoor aquarium. Immediately you think of the tallest at the back, but when you plant this way it isn't long before every plant has grown to the top of the water. So unless you have a great deal of time to give each week to the arrangement of an indoor aquarium, planting in groups is about the most successful way of creating an artistic winter

come for the goldfish. Here and there pretty stone, or a group of pretty tones will add additional interest. Once a month it is advisable to pinch off the spindly tops of the Anacharis and Cabomba and Ludwigia, and either replant them or throw them away. And once a week it is well to replenish the water as it evaporates rapidly.

If the tank is to be kept in a temperature of 60° or less the goldfish should be fed not oftener than three times a week. It is better to underfeed than overfeed. As well as dying from lack of oxygen, goldfish can die from overfeeding and they are *always hungry*. They learn quickly to "beg" for food. Silly things! Whenever you go near the tank they will congregate in space near you and seem to plead beseechingly. So harden yourself and do not yield to their insistent demands! Feed them not oftener than once a day—and this only when the temperature is 70° and over—sprinkling just enough food over the surface of the water for them to consume immediately.

When I began bringing in our pool I found myself wondering what happened to the creatures we had to leave to Nature—the frogs that had grown up with us, the salamanders that had disappeared one day never to return, the water striders. How did they survive the cold and where did they go?

The frogs, I discovered, knew enough at the advent of the first cold days to find a cozy, oozy place in which to bury themselves for the winter. Here, if they are fortunate enough not to dry out, or freeze, they stay until the first warm days of spring tell them in that mysterious way Nature has of knowing, that it is time to wake up and breathe again.

Salamanders, which we had bought one year and eagerly watched slithering around on the bottom of the pool, after two or three months of living in water become earthy creatures and live in damp ground for three years. Then they return to live again in the water. I imagine that they, too, find a damp, hidden home for the winter months and if they are lucky, they come forth again in the spring to crawl about among the leaves and rocky plants. Do they make their home in our garden? And will they

return after the three years to live again in our pool?

I found nothing concerning the habits of the water strider and other small water bugs which appear in the summer out of thin air. Sometime, if I catch one before it is too cold, I shall bring it indoors and see what will happen.

Last fall when I was scooping out goldfish from the leaf-blackened water of the pool (by means of a cheese-cloth bag sewed to the frame of a worn-out strainer), I discovered two baby goldfish. It was the second season our goldfish eggs had hatched. The first year the cold had killed the young, but last fall we took in the two babies and put them into a small bowl. They were in the black transparent stage, about an inch in body length, and would probably have been gobbled up in no time by their cannibalistic parents if we had placed them in the large aquarium. I had no idea what to feed them, but decided that if they had grown to that size with no special care, they could probably manage to eat ordinary fish food. This is what I gave them. After a month or so indoors, one of them—the larger of the two—died. It was a sad surprise and one that immediately started me off in search of the reason. The conclusion I drew was that we had not been feeding the babies enough, for although adult goldfish are always hungry and should *not* eat to their capacity, the young should eat as much as they will.

Our one remaining baby did not seem to care for food at all, or else he was so timid he would not eat in front of anyone. Usually the young eat constantly. So besides the regular fish food, I tried tempting him with bits of lettuce, bread crumbs, strained cereal, and egg yolks. Still he did not eat! We wondered if he could be lonesome. Should we try putting him in with the larger fish? Finally one day we did. After a few polite "sniffs" the other fish left him entirely alone. Our baby swam around shyly. At first he was backward about nibbling his share of the food we sprinkled on top of the water, but as he grew accustomed to his new home, he grew bolder. He *had* been lonesome. Now he darts with the best of them after many tempting morsels.

CLINIC FOR HOUSES

CONTINUED FROM PAGE 87

main the procedure consists of providing a vital amount of advisory and supervisory architectural service in the adaptation of standard house types and basic plans to individual family requirements, *not* of selling stock plans and specifications. *No stock plans are sold in any form.* The service usually consists of: first, one or two preliminary office conferences with the member of the group who originally designed the house type favored by the client; second, providing the necessary plans and specifications; and, third, six or seven visits to the site during construction. Thus in one stroke are the dangers of misfit planning, shoddy construction and unsound financing largely eliminated. The threat of treacherous "extras" is minimized because each house design shown to the home builder will have the cost attached to it, carefully

figured by reputable contractors. This figure is not a guarantee, of course, but it serves as a pretty good guide.

This plan is not intended to eliminate regular architectural service nor is it offered at bargain rates. It is *partial* service offered simply to make some architectural aid available to the builder of the small house. Fees run from \$100 to \$150 on a house costing from \$3,500 to \$4,000, and from \$150 to \$260 on houses costing \$7,500. This works out approximately to 2½ percent of the total cost. In general, changes in plans are made at the rate of \$2.50 an hour for drafting time; extra conferences cost \$5 each and extra visits to the site from \$5 to \$10 plus expenses.

To make the procedure clearer imagine yourself planning to build: that you have a lot and can spend \$7,500 for the house. Your first step,



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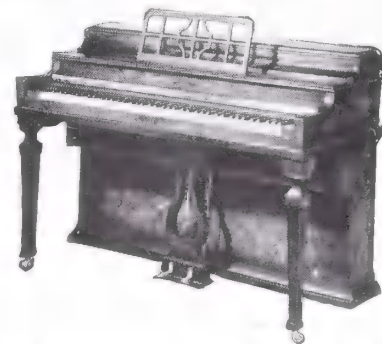
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if you decide to use this type of architectural service, is to get in touch with your local architectural group. They may have headquarters of their own, as in New York and Detroit; or they may be reached through the cooperating banks or lending institutions, as in Boston and Washington. In either case you first fill out a questionnaire stating your requirements, the location and character of your lot and the amount you are prepared to invest. You then make a deposit which is applied against the cost of the service if you proceed further. You look over the house plans developed by the group. If one of them exactly fits your requirements you confer with the architect who is responsible for that particular design. He then visits your site to make sure that the house is really suitable for the lot and the neighborhood and reports back to the bank or to the group. If the site is thought not suitable or if you decide that after all you would like some changes in the plan or elevations the designer will make these changes at a cost of \$2.50 an hour. If you decide to go ahead with either the chosen house design or a revision of it you make arrangements for a loan with the cooperating lending agency, and sign a contract. At this time you pay ten percent of the total architectural fee. If special drawings are made you pay another ten percent when they (and the specifications which you have discussed with the architect) are in the preliminary stage, and forty percent when they are complete and ready for bids. The balance of the fee is paid as the work progresses. During this time, too, the architect, as stated above, makes six inspections of the work to insure that the house is being built in accordance with drawings and specifications. Although details of the procedure vary in different places, in the main they follow this outline.

The New York group has gone a step farther this fall, dissolving the Small House Associates, which set up shop last winter, and organizing a limited membership corporation which has admitted to associate membership banks, building and loan associations, operative builders and manufacturers who measure up to the standards set by the controlling architects. This newest ramification of the original idea may set the fashion for other groups as their momentum increases.

A vital part of the small house clinic movement is that it has the endorsement and close cooperation of the Federal Government and the ac-

tive interest of the Federal Home Loan Bank Board, which is offering this home building service plan to the associated institutions in its system. The Board's recognition of the value of architectural service is attested by the fact that it includes the cost of this service in its appraisal of the property. The rates of interest, the methods of paying back the loan and the proportion of the proposed investment that can be borrowed differ with different institutions. But all loans are amortized and include in the monthly payments an allotted sum against the principle, a sum that varies in accordance with the number of years over which the payments will spread.

In Boston, which is one of the twelve Federal Home Loan Bank districts, a portfolio of twenty houses is on file at a number of banks which are members of the F. H. L. B. system. These banks will advertise the service, make loans on the houses produced by the service, and generally help to promote home building. Thus cooperative banks and loan institutions are coming more and more to recognize the value of architectural service to them in protecting their loans, and architects are recognizing the opportunity to enter the small house field without sacrifice of established standards. More than this, they realize that building in the immediate future is going to be in this small house field and that it is incumbent upon them to find a way to establish themselves in it now or lose possession of it entirely. The home owners profit by this new plan because even the most modest builder has an opportunity to secure a better designed and better built house and is protected against loss by foreclosure because payments worked out on a basis of his ability to pay insure eventual full ownership.

The houses thus far prepared by the various groups cover a large range of designs, with general emphasis on Colonial. However, regional preferences and traditions crop out, especially in the adaptation of varied materials to similar plans. Washington runs more to brick than does Boston, where the Cape Cod and wood types predominate, and the Middle West makes seemingly greater use of concrete and cement. Both Buffalo and New York have frankly modern examples. And all the houses show a freshness in the handling of details which is definitely establishing itself as a contemporary aspect of American traditional architecture.

THE PRACTICAL GARDENER

Sedums. Where the summer has made havoc of grass areas, either in shade or over dry situations, plant some of the Sedums this fall. They may do well and solve a problem. Most of them have a trailing habit, are low, hardy and many are evergreen. Try first *Sedum sexangulare*, which will thrive in the shade of trees and a rather dim light. Dry soil suits it, and it will become a closely grown mat, short and compact. As it does not flower in such a situation there is no untidiness of spent bloom. Another evergreen Sedum is *S. spurium*, also a creeper, six inches high. The one found in old yards in the country where it has become naturalized is

S. triphyllum, or, by its common name, Live-Forever, which is a hint to the habit of most of the family, a readiness of every piece to root when stuck in the ground. While these are usually rated as plants for the rock garden (Sedum being from the Latin "to sit" in reference to the way they are willing to perch on rocks and walls) they are quite suitable for flat spaces, and offer neglected opportunities for covering difficult corners. Louise Beebe Wilder in her book, "The Rock Garden," talks at length of these plants, and Mitchell of Barre, Vermont, has a long list available. The opinion is that Sedums as a family like lime.



EMELIE DANIELSON

MOLEHILL INTO MOUNTAIN

It is a relief to find an architect who considers that his problem is still conditioned by climate and contour as well as social demands. Florida, for instance, is not Spain. Or Italy. Or North Africa. It is tropical, or subtropical, to be sure, but in a way all its own. Southern European architecture may well be an inspiration, but it should not be a pattern.

Most of the state is flat—but again, not in the usual manner. There is an occasional “lift” in the land; sometimes a “ridge.” Mr. Albert H. Pierce bought this plot at Daytona Beach because it boasted a hill. It may look like a grassy knoll to you—but it’s a hill in Florida. He thought by careful planning to make a mountain out of this molehill. And he did. He took advantage of this slight contour and built up the house naturally, by different levels and distributed masses, until the hill took on stature and the house crowned it naturally. With an air reminiscent of an Italian farmhouse, certainly, but one very much at home in a Florida landscape. He has placed everything under the one

roof—it’s common now, but it was not then—so that garage, kitchen quarters, courtyards and house compose into a unit to increase the importance of the hill. All this might have been “abstract art”—lines, masses, juxtaposed planes. But it was more than that. More personal considerations of climate and individual needs entered into the plans also.

Granted that the house sat on the top of its hill to catch every breeze. That was important but it was not all. There was the sun to be taken into account, too. One day or one hour you wanted to bask in it. The next, to escape from it. Recesses and extensions, carefully planned, solved this problem. The house presents as many as a dozen sides, instead of the customary four of some northern types, like the salt-box of New England or the farmhouse of the West Jersey Dutch. At any hour you can find just the right degree of sun or shade on some side of the house, inside or out. With an agreeable view—patio, courtyard, garden, plot planting. Privacy,

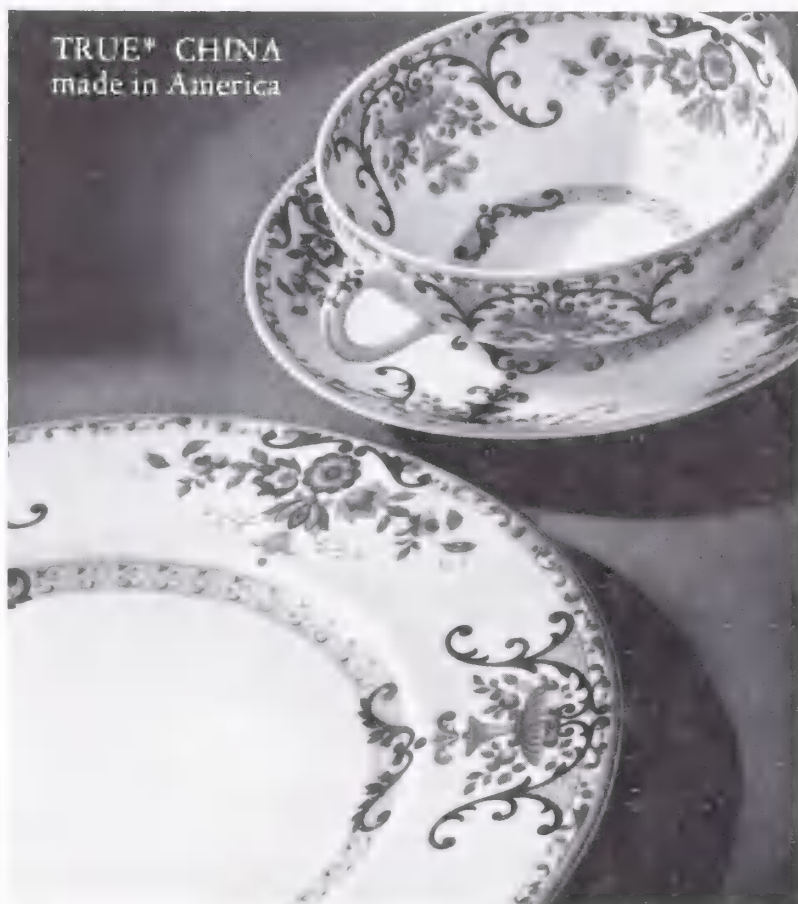
(Continued on page 119)



The brick paved garden of Mr. Pierce's house

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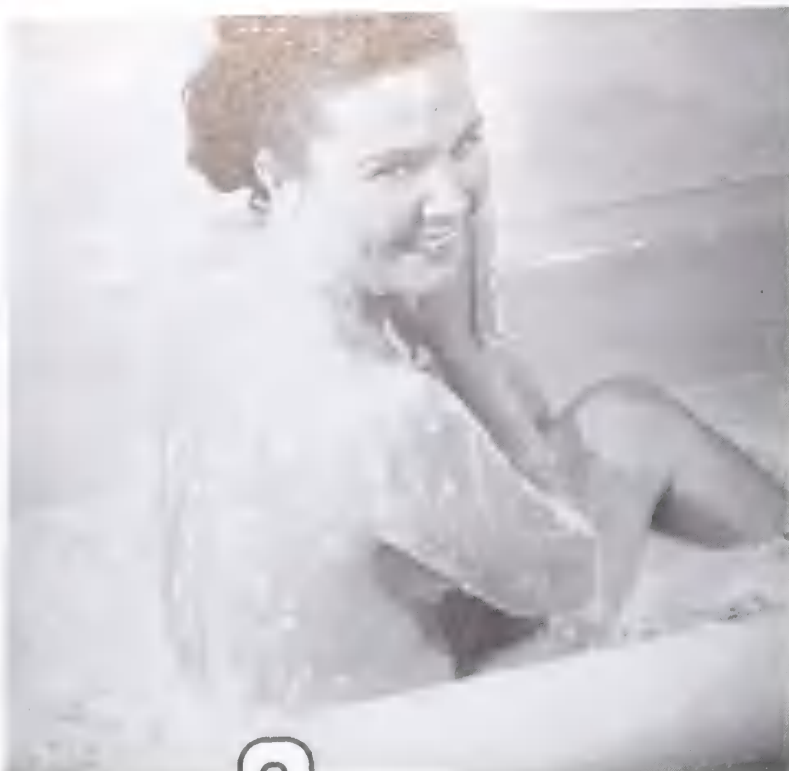
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EMELIE DANIELSON

In designing his house at Daytona Beach, Florida, Mr. Albert H. Pierce, architect, made the most of a small eminence of ground. In fact, he built his house over and around it, with the pleasant results which you see above. On page 117 are two photographs of the garden, with sunlight dappling its semi-tropical plants.



Inside Mr. Pierce has used his notable collection of antiques to create an atmosphere which is not Florida, but which fits Florida perfectly. Fine Provincial and more formal pieces are used in settings which serve as a perfect background for them. On this and the facing page are views of the dining room and a bedroom.





CONTINUED FROM PAGE 117

too, is secured by the courtyards, porches, balconies, patios. At all times the variety which these various extensions and recesses give to the form of the house is kept under control so that unity of the mass is not sacrificed.

These same variations in external form effect interesting interior arrangements, too. An unusual amount of privacy is secured within a given floor space, for one thing. Different levels and extensions provide this. There are more "exposures" per room than normally occur. Every room has two, many of them three. All this guarantees fresh air, controlled sunshine, fresh vistas.

Perhaps the thesis suggested by this

house is, in part, that the to-do about "building a house from the inside out" is only part of the story. Planning from the outside in has its merits, too, and its necessities. Even the decoration itself can stand on its own feet still, as far as we can see. An outstanding example of its kind, it remains good. This is a new kind of sophistication we're arriving at in America. With the whole world at our disposal and centuries of cultures as a background, we can pick and choose. Create in fact, by discrimination and imagination. That is one way to be grown-up. Or we can boldly create a new style. That's another. It is only being slavish—following by rule and rote, that is provincial and passé.



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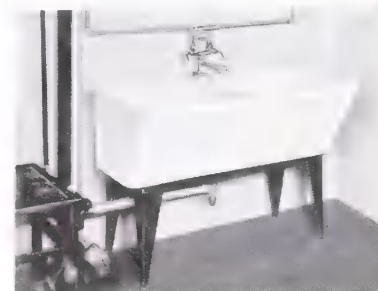
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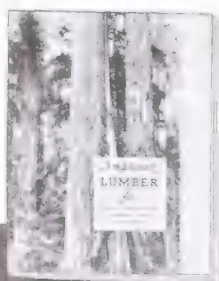


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BABY BULBS

CONTINUED FROM PAGE 71

Asia and South Europe, Persia, Turkestan, Algeria, Armenia, the Himalayas, where they have sun-baked quarters and scant summer moisture. They are usually found on slopes in gritty soil with perfect drainage, hence no standing moisture at any time of the year. All of this indicates that they require full sun, like to be 'thirsty,' and should be planted with quantities of sand or fine grit. In their natural habitats passersby are few, so they are in the habit of being let alone to grow as they choose. My own experience—which after all is the only kind to warrant any real conclusions—is that the miniature Daffodils outlast in yearly performance most of the others. *N. minimus* persevered through all winters and neglect, until the puppy took that particular spot to bury a bone. The Tulips are like the rest of their tribe, lasting three or four years, or once in awhile settling down to a sort of perpetuity, forming colonies at will. They demand deep planting, burrowing into the ground below the garden relatives. Eight inches is none too much and ten better. The question of uncertain performance is definitely quashed by the dealer who states in large letters: "We guarantee the bulbs of our botanical Tulips to flower." A security given in connection with no other section. (Scheeper.)

Misunderstanding of possible locations. In the catalogues the bulbs under discussion are usually spoken of as best suited to the rock garden, hence are passed by if no such site is at hand. It would be better to say that if bulbs were desired in the rock garden, the miniature Daffodils and species Tulips, on account of size and generally graceful appearance, are the ones to use. The border is as well suited to them if a few points are kept in mind. The Narcissus grow near the ground and want some sort of protection to keep the dainty blooms from being mud-splashed; the Tulips, all delicate in form, range in color from pale tints of yellow and pink to vivid scarlets and crimsons, and are best planted in close individual clumps of at least ten with attention given to background and environment. Massing is rarely successful in effect.

Having demolished all the cons,

what are the specific pros? Beginning with the Narcissus, until the gardener has become familiar with the charm of these baby things he will have no idea of the great variety in form of which this flower is capable. The bulb resolution of the season might be not to allow the delight in the larger blooms to crowd out the acquisition of the littlest ones. The very names are intriguing, and as so often happens with plants gathered in the wild, there are stories and adventures connected with many of the bulbs. The Hoop-Petticoat Daffodil, *N. bulbocodium*, native of Southern France and Morocco, takes its name from a widely expanded trumpet, like a little spread petticoat, delicately crinkled. There are three colors to be had: *B. citrinus*, pale citron yellow; *B. conspicuus*, golden-hued and the least expensive of the group (\$1.55 per ten); and *B. monophyllus*, white. They all range from six to eight inches and like sandy peat. The Cyclamen-flowered *Cyclamineus nanus*, Portugal, is an early bloomer with straight yellow frilled tube and outer petals reversed, like a child running in the wind with its hair blowing back. It is six inches high and suitable for any nook where it can be left undisturbed. Mine are with the Snowdrops and early lavender *Crocus* cuddled in the roots of a Poplar tree. Two hybrids of this strain have the pretty names of February Gold and March Sunshine, and while in northern parts of the country their appearance might not be indicated by their titles, they dance along early in the spring procession. In the same section of Cyclamen-flowered types are the two species Daffodils of distinct name Queen of Spain and *Triandrus albus* or Angel's Tears. These were among the treasures brought from Spain by Peter Barr, the English traveler whose interest and knowledge of the Narcissus family earned him the distinction of having one section named in his honor, the Barrii group of short-cupped Daffodils. The exquisite flower of soft primrose with blue green foliage Barr named Queen of Spain for Isabella II, and a misadventure dubbed the other bulb. After long hours of search on the mountain with his boy helper Angelo, Barr had gathered and sacked a quantity of bulbs whose bloom resembled little

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HOUSE BEAUTIFUL
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Fuchsias of slender growth, drooping and creamy. That evening in counting over the day's harvest this particular sack was missing and Angelo was sent back over the tedious way to retrieve his negligence. Weeping Angelo went—weeping he returned—with Angel's Tears! These last two bulbs are recommended for pot culture in the house (see HOUSE BEAUTIFUL for August, 1935, page 49), but I have always preferred to take my chances with them in the garden near a tiny pool where Scillas and fern fronds keep them company and they lean trustingly on the rocky rim.

There are three infinitesimal flowers the division of trumpet Daffodils, as their tiny crowns, although only a fraction of an inch long, at that surpass the encircling perianth. *N. minor* is the largest of the group, six inches, with gracefully twisted golden yellow petals; *N. nanus* comes next, a proud four and a half inches tall, with the same rich coloring; then *N. minimus*, the smallest one that grows, three inches, called in its native country, Spain, the Pigmy Daffodil, bright yellow which flashes into bloom late in March. This was the one noted above as the most enduring in my casual garden conditions. It never increased, always sending up the same number of flowers, nine from ten bulbs. Whether the same ones kept on producing or whether they took turns, no one knew, but the tiny trumpets were as perfect in shape as any huge King Alfred, and like all miniatures possessed exceeding personality and charm. Blue Crocus ringed them in a protective circle, the whole planting being raised on a shallow terrace above the rest of the border. After the leaves vanished the spot was marked with a red topped danger signal to avoid disturbance. Other miniatures are W. P. Milner; Moschatus of Hawthorn from the Pyrenees; Thalia and Moonshine, all white and very worth while in daintiness of form and delicacy of tinge. All these bulbs, like other baby forms, need good coverings, and many failures with them are due to too shallow planting. They should be covered six to eight inches deep.

The species Tulips are things of joy, from six to sixteen inches in height, although the flowers are often as imposing as those of the cottage section. They are especially adapted for the small garden, where taller kinds are out of proportion, and with their short stems hidden among the surrounding growths seem to float

above the surface of the borders. Those I have grown with success cover a wide range of time in appearance. The earliest is *kauffmanniana* from Central Asia, white and yellow petals, pink outside, called the Waterlily Tulip from its color and habit of closing at night and opening in the morning. (Both flowers can be tricked into staying unfolded by a drop of melted paraffin dropped into their centers.) This bulb is planted with Scilla under Forsythia bushes. *Clusiana*, the Lady Tulip, is the white pointed bloom with bright cherry lines so often seen at the spring shows, looking like striped sticks of red and white candy. Supply and demand keep it an inexpensive variety. It looks superlatively well in among lavender *Phlox divaricata*. *Sylvestris* is the British wild Tulip, pure yellow and fragrant, rising from masses of Lilies-of-the-Valley, the two seeming to belong together. It has the scent of Violets, the long bronze bud opening into a wide butter-colored blossom. The first year of planting the bulbs produced leaves, but the next spring the blooms came in generous numbers, a performance characteristic of this special Tulip which needs time to become established. It is sometimes called *florentina odorata*, and under that name is offered for naturalizing by one firm at the low price of \$4.25 per hundred. (P. De Jager, Heiloo, Holland.) Greigi from Turkestan tempts the collector, although it is among the higher priced specimens, \$4 to \$6 a dozen, a gorgeous goblet-shaped flower, orange scarlet with deep yellow base and broad thick leaves flushed with purple tints, spectacular when planted with a ground work of Chionodoxa. Almost as striking and only \$.80 per twelve is another native Turkestan, *eichleri*, scarlet with yellow and black center. This one with *sprengerii*, the latest of all Tulips to flower, is in front of dark green Yews.

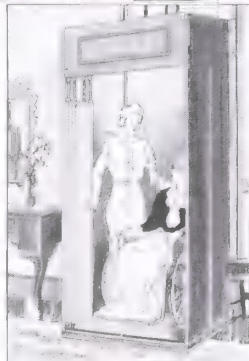
These few are a scanty proportion to the number obtainable, which goes into sixty-odd and over. This year I am adding *batalinii*, soft yellow, seven inches high; *marjoletti*, creamy white flecked with pink; *saxatilis*, delicate rose with yellow base; the queer-looking one, also often seen at the shows, *cornuta stenopetala* or *acuminata*, with narrow tapering petals ending in a threadlike point. The color is yellow streaked with red, not beautiful, perhaps, but the kind of bloom which arrests the attention and prompts the query: What is it? A kind of mystery without which no garden is a success.

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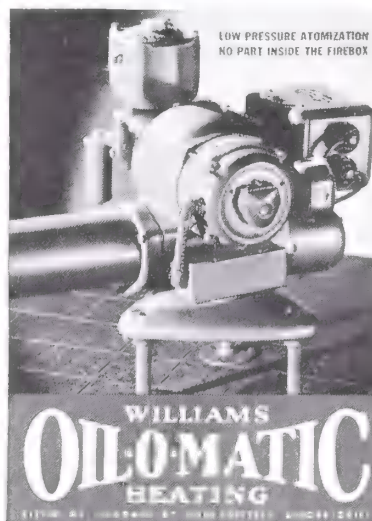
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PERENNIAL BORDERS

CONTINUED FROM PAGE 70

just before the stately drifts of tall Darwin and Breeder Tulips make the main spring display.

No keen gardener overlooks the charm of color schemes in his succession. For example, note the gorgeous Breeder Tulip Indian Chief among old-fashioned Bleeding Heart (*Dicentra spectabilis*). Later the same area can be gay with *Gladiolus* which are in turn followed by the wonderful white August-blooming *Lilium philippinense*.

Adjacent to this succession the tall bearded Iris Sensation makes a delightful display with its massive blooms in cool crisp cornflower blue. As this and other Iris wane, Peonies, mostly singles and Japanese because of their good landscape habits, become the main feature and these in turn are followed by Phlox.

That grand new Phlox Salmon Glow not only makes a magnificent show in midsummer but with the cutting off of spent bloom, side shoots and new growth carries on till late fall. Among this gorgeous Phlox is planted deep blue *Plumbago larpen-tae*, whose blossoms are delightful throughout midsummer and on into the fall.

In the rear of this section a succession of taller perennials bloom, beginning with scarlet Hollyhocks followed by *Helenium* and hardy *Asters*. As these end their glory, they are cut back and among them some of the new hardy *Chrysanthemums* are transplanted right in the full bud to carry on till the final curtain is rung down by winter's icy blasts. Thus, we have a complete succession from frost to frost. The entire border is similarly planned.

Adjacent to the above are several perennials of outstanding merit adding greatly to the general effect. *Gaillardia*, both the well-known red and gold and the fine new pure yellow Sun God, bloom constantly from June till frost while the invaluable *Aster Frikarti* makes billowy masses of lavender blue and gold from early July till the end of the season. This last is one of the finest of the newer perennials.

Another newcomer of value is the hybrid *Hemerocallis* Mrs. W. H. Wyman. This blooms freely in midsummer and more or less right through the fall. Adjacent to plantings of some of the spring flowering bulbs the new *Gypsophila bodgeri* and *G. rosenchleier* make masses of bloom over a long season. They are more dwarf than most of the older types.

Though perennial borders can be highly satisfactory without using any annuals at all, they can be made much more colorful by adding well started plants of gold annuals between and among perennials whose blooming season has passed. Where not sure of the color scheme, use white annuals or those that are cream or pale blue. There is opportunity for greatly improved effects by this method. It would be unwise to scatter annuals promiscuously throughout the border but rather plant groups more or less related to the perennials. *Gladiolus* can be used the same way but they too should be planted in irregular clumps rather than scattered. By this

method you keep color predominant through the entire border until the very end of the season.

But all the succession of bloom that makes a perennial border successful would show off to poor advantage if you overlooked the important necessity of backgrounds. These serve as a foil against which gay blossoms appear more gay; they make for privacy wherein the garden may be enjoyed to the fullest; they help to screen out objectionable views and frame pleasing vistas.

Backgrounds may be of trees or combinations of shrubs and trees, depending upon space available. Evergreens are also desirable but take considerably more time to become established. Shrubs are rapid in growth though they lack winter foliage, a factor not to be overlooked. Walls and fences, sometimes vine-covered, make pleasing backgrounds without demanding a great amount of space, but unless architecturally correct they are not always successful.

Many plant lovers, probably the majority of real gardeners, long for larger gardens but hesitate to burden themselves with more than they can care for easily. They realize it's better to have borders of modest size in good shape than a garden so large it suffers from neglect.

However, borders should be wide enough to provide for adequate succession. Narrow borders of but three or four feet are not sufficient. Seven to nine or more should be the minimum, not including space occupied by background planting. This width allows for sufficient varieties between the front and rear to include the full blooming season and make possible constant color throughout.

Following a custom generally considered as of English origin, this border is planned with the front margin a straight line. In areas of modest size this is usually preferred, whereas large gardens lend themselves nicely to irregular or curved outlines. There is, however, no set rule. Miss Jekyll, famous the world over, planned her principal border, one of the most perfect ever made, with straight outlines. It is twelve feet wide and two hundred feet long.

Arrangement of plant material within a border should always avoid straight lines or too much regularity. It is best to plant in groups of irregular outline and not too large or wide because of the greater blank spaces developed after blooming. Group three, five, or seven plants of a kind and plan that adjacent groups shall carry on before and after. Thus all sections are kept interesting at all times.

Color schemes are a study in themselves. You could devote a lifetime to them. No two are identical and what pleases one may not interest another. One of the safest to follow is using a preponderance of white-flowering plants. White is the great harmonizer and seldom will a planting develop disharmony where it is used liberally.

For a large border an excellent color scheme is suggested, starting with either end mainly purple, light yellow and light pink together with gray-

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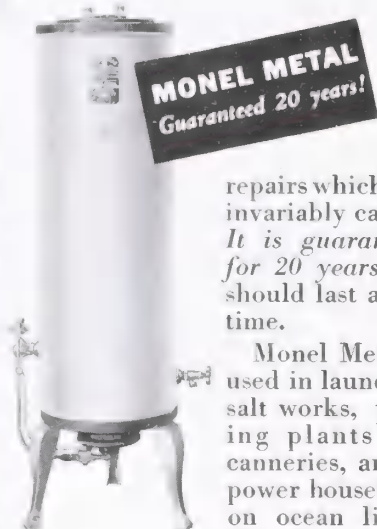
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leaved plants. Next the darker yellows, oranges, and flame colors followed by a central planting of the strongest colors climaxing in scarlet. From this point the color scheme descends through the oranges and yellows, but now to blue with again pale yellows, pinks and white. Gray foliage plants make ground cover here also. Maybe it sounds a bit mechanical outlined this way, but in an actual border transition is gradual and possibilities of the scheme are infinite.

In considering the actual plant varieties for a garden the difficulty is to limit the number of kinds. Many gardens are spoiled by being a collection of too many kinds rather than a selection of the choicest only. Collecting is a hobby few escape, but the perennial border is not the place to gather and display a heterogeneous collection of specimens.

No garden can be a real success unless attention is given to soil and its preparation. There is no sense in putting a dollar plant in a ten cent hole. Remember, no small majority of perennials "stay put" three to five years or more and they can be most unhappy indeed in uncongenial soil or one lacking adequate nourishment. And considering that most roots develop from three inches to three feet below the surface, it's hard to do much of benefit to soil after planting has once been finished.

Sometimes it's hard to realize this when planting little seedlings or small divisions, but good gardening insists upon anticipating the needs of the plants at maturity. Perennials planted to produce the best effects possible for the longest period need soil prepared at least eighteen inches deep and two feet or more is better. What is commonly termed "top soil," that is, a friable loam well supplied with humus, should extend the full depth.

Such soil is comparatively easily made by the liberal addition of barnyard manure (fully rotted), decayed vegetable matter, leaf mold or pulverized peat moss. They must be thoroughly mixed deeply into the soil. The latter, peat, has comparatively little fertilizing value but does wonders in conditioning soil and stimulating root growth.

The actual planting of a perennial border is quite simple. If it's all planned out on paper, divide the plan off into squares of five feet; then with stakes and string lay out five-foot squares in the garden. In this way you quickly solve the problem of spacing and arrangement. Each square is

a unit fitting with adjoining units the whole, a complete garden. Avoid crowding too many plants into the spaces and try to imagine their size at maturity. A division of Peony root the size of your thumb will in five years need a space two to four feet in diameter; a single root of hardy Aster makes a plant two or more feet broad, so give them room. They'll need it in a year or two.

The admonition not to plan too large a garden has to do not only with the original planting but also with the year to year care as well. Perennials are ordinarily thought of as comparatively permanent, but in actuality many are short-lived while others spread so vigorously they must be lifted, divided and replanted every few years. This is a factor of upkeep many amateurs don't realize, but is vital if borders are to endure. Many short lived varieties can be replaced very easily with home grown seedlings. In one way the vacancies are a blessing; they make room for adding newly developed varieties, always of interest to real gardeners.

The lifting, dividing and replanting of spreading varieties is a frequently desired opportunity to revamp your planting gradually. Chrysanthemums need dividing annually; Phlox, fax Asters, Helenium and Iris every three years, sometimes oftener. Peonies, Gypsophila and other long-lived kinds should not be disturbed for many years. Separate Iris and Poppies in August; Peonies in September and most other things after blooming. Replanting also supplies opportunity to replenish food supply in the soil, a factor of no small importance with many vigorous growers.

Winter protection of perennials depends upon individual conditions just as hardness is a variable factor under differing conditions. Material planted late in the fall is always in danger because it's not firmly established. And where winters are open and changeable, protection is especially needed. In general, protection call for a loose, porous covering which will not mat down and become water soaked. Wild or marsh hay is generally considered best. Apply it immediately the ground is firmly frozen and leave on till all danger of hard freezing is past. Remember, covering is not to keep plants warm but rather to keep them at an even temperature. And also don't uncover too early in the spring. Late freezes very frequent do the plantings more damage than extreme cold.

500 YEARS AGO

CONTINUED FROM PAGE 75

and Woodmans was removed, paneling was restored. Only such minor changes were made in the architectural detail as were needed to suit present-day living conditions—a small service wing being added to one side to accommodate modern plumbing.

Several types of hardware were found in the old house—the butterfly hinge, the butterfly-strap, the H and L and the plain strap—also a number of lovely old latches. Using these as models, the various types have been reproduced and used throughout the house.

After occupying the house for about ten years, Mr. and Mrs. Coburn engaged another Boston architect, Harold Field Kellogg, to make additional Long wings were thrown out to either side in such a manner that they seemed but a continuation of the façade at the end to preserve the long slope of the early roof at the back of the house.

The dark, weathered appearance of the exterior clapboarded finish achieved by being first painted red then wiped and oiled. Doors and sa trim are all painted white.

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FAMILY: LARGE

CONTINUED FROM PAGE 59

be times when eight or ten will be fed rather than six, so the dining room must be ample. The living room, of course, is comfortable enough to hold them all afterward.

Upstairs the special planning begins. The cut away drawings and attendant captions suggest the idea. Here is the plan as it affects the individuals. The bedroom at the front center is for the parents, and an adjoining dressing room, two closets, and a bath. The other front bedroom, with twin beds, is for the oldest daughter. Here a school chum may stay overnight without upsetting the rest of the family. Across the hall from her room is that of her young sister. This room has a studio bed with shelves built in at head and foot. When she has an overnight guest, the bed is opened into two. And when grown-up guests stay at the house, older sister moves in with younger and the guests have a room to themselves. The guests have a bath of their own, too, for on such occasions the hall door to the owner's bath is unlocked and the girls use the bath of their parents.

The boys have the third floor to themselves, and each has identical accommodations: bed, built-in cupboards, bookshelves and desk, arm chair and closet. They share a bath, and for through ventilation leave both bath and bedroom doors open. When the boys have guests of their own, these rate as adults for the time being, and must behave themselves on the second floor. Or else the guests stay up and the boys go down. Much depends on the guests and the boys.

To sum up, Mr. Clark has offered to each member of the family all the privacy and comfort the house can afford, and more than most children usually get. He has appreciated the fact that while the two girls might have shared one room the difference in their ages, and hence in their whole outlook on life, would have led to clashes of temperament and made both unhappy. The parents he has rightly given the complete privacy they should have, with only occasional emergencies making invasions necessary. The maid has a bath, stairway and bedroom over the garage. We feel the architect has done well by his clients, not alone in planning and design, but in economical and sound construction as well.

Modern. While Mr. Heath has the same clients, for the sake of argument the clients now have a different idea about the kind of house they want. The drawings have already made that apparent. As for the plan, the motive is this: to give the parents a suite of their own on the first floor; to provide suites on the second floor for the girls at one end of the house, and the boys on the other. Here, too, the girls have separate bedrooms, while sharing a bath. The boys have a bedroom, which they share, and a study or playroom. The latter, provided with a day bed which, like the amoeba, readily multiplies into two, must serve as a guest room. And depending upon the guests, the boys might or might not need to use their

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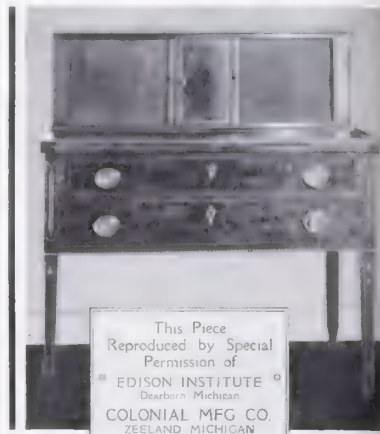
sisters' bath. There are roof decks for each of the girls and one for the boys. And there are closets galore.

The construction of this house is simple in the extreme: cement blocks painted light gray for the first floor, clapboards for the second floor. The roofs are built-up. All windows are large-paned steel casements in stock sizes. The garage, in an emergency, might hold two cars, though it is designed to hold one on an everyday basis. Study of the plans will reveal the economical nature of the plan, with partitions as uncomplicated as possible and the upstairs and downstairs baths lining up vertically. In two cases, curtains are substituted for solid partitions on the first floor. But this house is actually larger than the Colonial one, and would cost a fifth again as much. Our family with a \$5,000 income would still carry the cost, but they would need more cash at the outset.

Here are the construction outlines for the two houses:

Foundations: Concrete block—membrane waterproofing—cement floor
Foundation Drain: 4" tile
Framing: Fir
Sheathing: 1" x 6" square edge boarding
Outside Finish: Clapboards painted—lead and oil
Roof: Red cedar shingles—edge grain
Flashing: Copper
Chimney: Brick—whitewash government specification
Garage Door: Overhead type
Doors: Stock 6 panel
Sash: Double hung assembled stock with weatherstripping
Paint: Lead and oil
Glass: Double thick "A" quality
Plaster: Gypsum on wire lath
Insulation: Rock wool
Interior Woodwork: Stock
Water Pipe: Brass
Heating: One pipe steam
Radiators: Cast iron
Boiler: With oil burner
Floors:
Kitchen and Pantry: Linoleum
Bathroom: Rubber tile
Hardware: Stock—cast brass
Cubage: 23,426 cubic feet

Foundation: Concrete block—membrane waterproofing—cement floor
Exterior Walls: First floor white-washed concrete block. Second floor, wood siding, painted
Roofs: Ten-year guarantee composition roof, over insulating slabs
Sash and frames: Stock metal
Interior Doors: Flush wood veneer
Garage Door: Overhead type
Terraces: Geometrically laid flagstone
Interior Walls: Plaster on expanded metal lath
Bathroom Walls: "Keene's" cement
Floors: Cork in all principal rooms. Battleship linoleum in kitchen, baths, etc.
Insulation: Outside wall air-space, rock wool between studs
Lighting: Indirect lighting in living and dining room. Direct in all other rooms
Pipes: Brass
Air conditioning: Oil fired furnace, forced circulation humidified warm air
Heating (alternate): Oil fired vapor system
Cubage: 33,940 cubic feet



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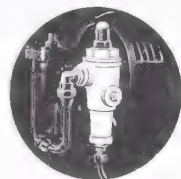
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THE LAST GARDEN OF FALL

CONTINUED FROM PAGE 51



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Samuel Glaser, Architect. Concrete walls and floor.

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summer. Glistening blue is Sea Holly, *Eryngium*, continuous in attraction with bloom and thistle-headed globes; Mistflower, Thoroughwort, resembles *Ageratum* with fuzzy light blue masses. The use of yellow will be determined by the size of the garden, as the *Heleniums*, *Helianthus* and *Helipopsis*, all miniature editions of the Sunflower, are mostly rank in growth and ill-suited to any but the widest spaces. Those best fitting ordinary schemes are *Helianthus mollis*, ashy Sunflower with downy foliage and single pale yellow flowers, and Wolley Dod, a taller one, but of compact growth, with deep golden blossoms.

White is also plentiful—fine, starry *Boltonia*; short, heavier *Shasta* Daisy; the late Snakeroot, *Cimicifuga simplex*, not *C. racemosa*, more often seen; the Japanese *Anemones*, accounted difficult, but wrongly so if their desires are taken into consideration. They need a heavy, rather rich soil, some shade, soil pack protection in winter, and care in the spring not to break the appearing shoots, late risers as they are. Put danger signals at each clump now, red-tipped sticks for spring warning. The single ones cannot be improved upon, except pale pink Queen Charlotte, and she is only semi-double. Alba is still the beauty of the family. Where there is a multiplicity of petals the effect of rumpled tissue paper is unpleasing.

All these perennials would make a garden, but the glory of the autumn is found by a free use of hardy As-

ters, the Michaelmas Daisies, scorned by us in the wild original state, but welcomed after an English sojourn of hybridization and grooming. From the nine inches of pink Countess of Dudley to the six feet of the blue *Tartaricus* there is an Aster for every use. The gradations of shades read like a color chart: blue, lavender, violet, pink, white, yellow. There is no best. I like Sam Benham for a tall white, Nancy for a low flesh pink, *Novae-Angliae* because its brilliant purple sheets the fields of New York State and the garden equally in splendor. October Dawn has good mauve tints, and *Ericoides* and *Cordifolius* are domesticated wildlings that mind neither shade nor trees, in blue and white. You may choose blindfolded from the lists and pick winners every time. The simplest and loveliest autumn garden can be made with the gray foundation plants, Asters and such buff Dahlias and *Gladiolus* as Mrs. Saunders and Schwaben. Chrysanthemums for northern gardens are an exciting gamble, unless the site is favorable or artificial protection provided. The new Koreans are the most dependable, with all colors represented but blue. Or if a venture is made in other types, choose from sections marked September flowering. Chrysanthemums have the lure of the uncertain, but for similar effects Asters are surer. Dahlias and *Gladiolus* are a subject apart. They belong more in the collector's realm than in the uses of the average gardener, although for

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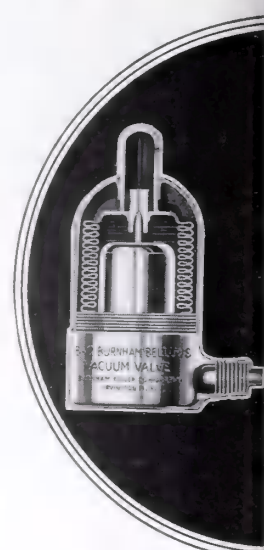
If they are Burnhams you can absolutely tell. Tell, by the soft little musical "ping" they give.

Furthermore, the air they let out is never let in again. They make an ordinary one-pipe steam job, practically a vacuum one. But even if they didn't, there is the fact that these Burnham Bellows Valves work. And they tell you they are at it.

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Here is the interior view of a Burnham No. B2 Chromium plated Radiator Valve. It quickly lets the air out and then closes tight so it can't suck back in, when the radiators cool down.

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white accents among less spectacular plants such as Dahlias as Ida Perkins, Kerr or White King are fine.

Autumn flowering shrubs do not provide a long list, but the quality is good and colors varied. Althaea, Rose Sharon, Hibiscus, all one and the same, has many uses, as individual specimens, hedges, standards, in red, rose or white; Callicarpa, Beautyberry not to be confused with Kolkwitzia, Beautybush—has first tiny pink white flowers, then purple berries; Elsholtzia, the Mint shrub, comes in two colors, *E. stauntonii*, blue, and *E. equiharui*, pink. *Evonymus alata*'s leaves are conspicuous in transparent variegation, and Caryopteris, while given tender perennials, is woody and tall enough to be utilized for low shrub hedges with blue, pink or white misty flower spikes. For a fine foliage effect mingle with heavier forms, get bushy evergreens, sometimes listed as *Lespedeza* again as *Desmodium*. It dies down in fall but never fails to reappear in the spring with wandlike branches and rose sprays of bloom. A possibility for semi-southern gardens is the evergreen *Abelia*, and the north sometimes sees it in favorable nooks.

There are enough vines to clothe a wall or lattice on the premises, and they are among the finest of the whole year. *Clematis virginiana* may flower in the late summer, but the size of feathery seed masses prolongs beauty for many days; Bittersweet, *Celastrus orbiculatus*, is the dental form which fruits more properly; *Ampelopsis tricolor* has brilliant peacock blue berries staying on after the leaves have blown away. The best variety of Virginia creeper *Ampelopsis engelmannii*, which is

a great climber, decoration enough of itself for any spot, breath-taking in crimson color as a background for a mass of lavender and purple Asters. The annual vines *Cobaea scandens*, Cup and Saucer twiner, white Moonflower and various Morning Glories are true autumn bloomers, and with a sheet at hand to throw over them on frosty nights will stay in flower quite as late as anyone wishes to see them.

The rock garden does not need to possess its usual sad appearance of the season's end, if there are judicious plantings of the evergreens such as low Junipers and Thymes, and room taken from the spring display to tuck in varieties which will not flower naturally until late. No leftovers for this spot. Get *Silene schafta*, *Sedum sieboldii*, *Polygonum vacciniifolium*—in other words, Catchfly, Stonecrop and Fleecyflower. Add to these the Erodiums, Heronsbill, as many as can be located. Plant blue *Plumbago larpendae* and Cupflower, *Nierembergia*, to ramble over the rocks, and there will be no need to long for the lavish freshness of spring. Three bulbs claim attention, autumn Crocus, Colchicum and Sternbergia, sometimes called the fall Daffodil. These should all be planted not later than August. The first two will flower the same year; the last when it gets good and ready! See the article on Colchicums in HOUSE BEAUTIFUL, August, 1935. In Louise Beebe Wilder's book, "Adventures in a Suburban Garden," the second chapter (the first being "Winter Notes") is "Spring Planning for Autumn Beauty," and a like emphasis on the subject is the only way to end the season on a high note instead of a diminuendo.



House in Winchester, Mass., of traditional New England architecture. Weathered appearance obtained by use of Cabot's Weathering Gray Stain. Architect, Jerome Bailey Foster.



Happy contrast between white walls and dark roof stained with Cabot's Creosote Shingle Stain. House of architect-owner at Elkins Park, Pa. Architects, Silverman & Levy, Phila.



The plain clapboard walls of this modern house in Wilton, Conn., are effectively treated with Cabot's Creosote Stain. Architects, Evans, Moore & Woodbridge, New York City

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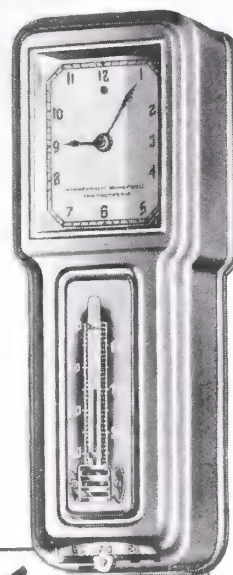
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RUINS OF THE TEMPLE OF APOLLO AT POMPEII

It is January 29, 1937, and you are on a tiny dot in the South Atlantic—motoring back from Longwood and a house that was Napoleon's prison on St. Helena. You've driven through old Jamestown, seen the exiled Emperor's empty tomb, and you'll inspect the Governor's grounds as you cross this hilly island back to the harbor. Out there, the *Franconia* lies at anchor, twenty-two days out of New York on a world cruise. Last Saturday you left Rio. Eight days from now, after a sunny mid-winter crossing of the South Atlantic, your ship will drop anchor in Capetown, Madagascar, India, Ceylon, Penang, Siam, Java, enchanted Bali, China, Korea, Japan, Hawaii, California, Panama lie ahead of this Cunard-White Star cruise ship. New York will not see you again till May 30, and there will be 35,000 miles of open sea behind you by then. The *Franconia* will have been your home for nearly five months, while the ports of the world were opened to you: Lands as primitive as the world knows. Great cities as like our own as though they were Chicago, Cleveland. Yet different, foreign, fascinating . . .

It is March 2, 1937. The sun is still high in the late afternoon as your ship, the *Empress of Britain*, threads its way through the shipping in the harbor (Continued on page 132)

and so on . . .

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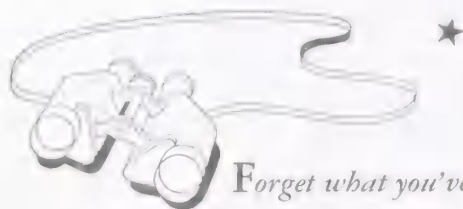
VENEZIA - LA GONDOLA



VENEZIA - PALAZZO DUCALE



CONTINUED FROM PAGE 130



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See India's historic Ganges

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of Singapore. You'll be docking at six, and tonight you'll have dinner and dance at Raffles Hotel, the most famous of the Eastern hostleries. At Raffles you'll be sure that a gem merchant sits at that next table but two on the right. That the fascinating man he talks with is a younger son sent out to build empire on a coffee plantation. Your imagination will carry on for you next day as you pace through the streets with their amazing mixture of races, faces, dress. That day, too, you'll motor out to the independent state of Johore, via Seletar Village and the town of Johore Bahru. The *Empress of Britain* is also cruising round the world. You left New York January 9, on this luxurious ship of the Canadian Pacific Line. You set off across the Atlantic to Madeira. A month ago (when the *Franconia* was at St. Helena) you were wandering through the streets of Jerusalem. You've been to Egypt, to India. Before your 125 days of sea are finished you'll have seen Siam, Bali, Java, the Philippines, China, Japan, Hawaii, California, been through the Canal to the Atlantic again and you'll pass the Statue of Liberty on May 14. You'll have been in 29 ports, 22 countries, put 30,000 miles behind you . . .

It is March 21 and a bright Sunday morning as you sit in a motor boat skimming over Padang Bay. Back home your friends are pushing their way through slushy streets, battling a driving rain. And you are, incredibly, at Bali, with your cruise ship, the *Reliance*, at anchor behind you. You've read about Bali, seen pictures of it, but you have never quite believed before how fascinating this island may be. There are lush, stunning landscapes ahead of you; there are temples in filigreed stone delicate as the headdress of a Balinese dancer. There are the handsome men, the beautiful women. There are villages to be seen, views to be drunk in, and finally, a performance of the famous Ardja Dance to the tunes of a Gamelon Orchestra. . . . You've traveled far since the noon of January 10 when the *Reliance*, famous cruise ship of the Hamburg-American Line-North German Lloyd, sailed through the Narrows. Your itinerary has been not too different from those followed by the *Franconia* and the *Empress of Britain*. You'll go on to the Philippines, China and Japan, Hawaii, and through the Canal back to New York. Your landfall this side of Ambrose Lightship will be on May 25. . . .

Those three ships, Cunard-White Star's *Franconia*, Canadian Pacific's *Empress of Britain*, and Hamburg-

American-North German Lloyd's *Reliance*, represent the annual venture into world cruising of these three lines. The Dollar Line is at it, however, the year round. Every two weeks one of their President liners backs out of her slip in New York bound south for the Panama Canal, up the west coast to Los Angeles and San Francisco, and thence across the Pacific and round the world. In 104 days you are back again if you have not been enticed by any of the ports you visited to stay longer than the allotted time. And on these Dollar Line boats you may stay over at any port you choose, something that is impossible, of course, with the other cruise ships. Your ticket is good any time within two years; the next boat will be along next week, but you may stay over in one port as long as you wish.

On these boats you may join a planned cruise (conducted by the American Express Company) if you choose. This includes a planned excursion at each port which covers the principal points of interest. Or you may go quite on your own, sightseeing in your own way. We warn you, however, that if you feel joining up with a cruise is going to prove too much regimentation for you, that all the others except yourself will be boring companions, that it's a lot more fun to be entirely on your own—the testimony of returned cruisers is against you. The complement of a cruise company is pretty varied. There are sophisticates and there are bound to be retired (and retiring) small towners whom you might find dull yourself. And there are grades in between. Experience has proved that you soon find your own level and stay there. If you are worried that you won't like a certain type you find on the ship, you'll nod pleasantly but seek others more compatible.

We're not going to advise you which type of cruise you want or on which ship. Our counsel is to see the booklets of them all before you decide. The itineraries vary, some stopping one place and some another. But all of them go to the important and interesting ports. The *Empress of Britain*, *Franconia* and *Reliance* all travel eastward around the world. All the President liners go the other way, but we don't know that that matters.

The booklets contain complete details of clothing to take along (and don't fail to heed the warnings that a good stout pair of walking shoes should be part of everyone's equipment). And they tell you about costs. These are surprisingly small when you figure that you are getting transportation, food and shelter for between four and five months.



Last month credit was erroneously given to Raymond Stowell as architect for two of the houses in the "America Builds" survey. Royal Barry Wills should have been named as the architect for the house which is shown again at left (House 2 on page 47, September issue) and for House 11 shown on page 50, both from the Boston district. HOUSE BEAUTIFUL takes this opportunity to make the correction.

Summer lasts all year... on the Southern Route



It's hard to believe the calendar on the Southern Route! Summer and Lido life go on and on together . . . into October, November, December, all through the year . . . thanks to mid-ocean mildness and the "outdoor" design of Italian Line ships!

Picture a balmy, purple evening . . . in Fall, in Winter . . . with couples strolling on starlit decks without wraps. Picture too ■ Lido Deck

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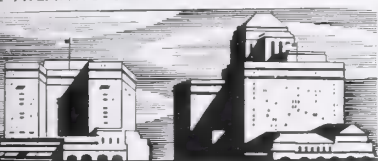
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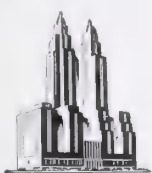
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GARDEN CLUB PROGRAMS

Wide affiliations with national organizations have brought such a multiplicity of committees that there seems danger of these extraneous interests crowding out actual garden knowledge and enjoyment. Many requests come in for programs having as dominant notes the art of gardening, passing over technicalities and impersonal rhetoric. The wise club has a limited membership of those actively interested in the topic. Commence the year's program by inviting a competent landscape architect to visit and criticize frankly the members' gardens. Concrete examples, intelligently discussed by someone who knows, drive home the effective points in gardening.

At a follow-up meeting have each member bring a plan of her garden as it exists and another putting in the suggested changes. It makes no difference how rough the sketches; a few lines give the idea. As a simple textbook for such problems in design use "Design in the Little Garden," by Fletcher Steele. Next study the native plant materials of the locality, the trees and shrubs, ground covers and woody plants, making suggestive lists of tentative plantings for various sites. The use of materials near at hand is the solution for the modest purse. They are easily obtained and suited to climatic conditions. As aid for this work get printed information from the agricultural departments of the State universities on the local plants, or write to the Department of Agriculture at Washington.

Early in the year consider how to make the most of the catalogues. In order not to have duplication and to secure the lesser known lists, assign to one member the work of obtaining the rarer lists from Canada and Europe. For the actual meeting invite each member to bring her most prized catalogue and report on choice varieties from actual experience. Let a club list be mimeographed and prepared for distribution.

A series of practical gardening questions forms a basis for one program, not as a test of knowledge, but a foreplanned feature. Such a list of questions appeared in *HOUSE BEAUTIFUL* in November, 1935. Make a selection of such queries, and send to all members a month in advance. At the meeting the question would be read and the correct answer given, this to be followed by discussion.

Why do flowers have scent and color?

And why do some open by day and others by night? Why do some seeds germinate instantly and some only after a long delay? How do shoots contrive to force their way through solid earth and cracks in pavements?

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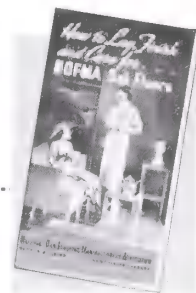


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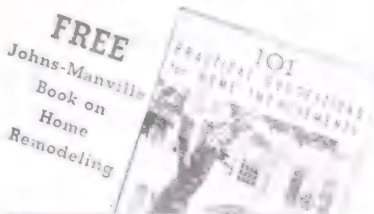
Put them on your new home . . . put them right over the worn, old shingles on your present roof . . . in either case, you'll never have to buy another roof.

There are various styles and prices; and modern methods of application save money. The colors and textures are unusually pleasing.

Free book tells all about all Johns-Manville roofs. Helps, too, in many other home-remodeling problems. Mail the coupon.



Imperishable, but none the less lovely. J-M Asbestos Shingles outwear the house. In many pleasing colors and textures.



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Much of the success of the year's program depends upon the number of members who will take an active part in the programs, not by set papers, but by informal discussion of personal knowledge. In order to increase this, assign different experiments to be tried and reported on. The various plant families offer endless opportunities for collection and study. Hemerocallis, Primroses, Campanulas are good beginners; the uses of plants for ground covers, in drought, wall planting people always like to talk on something they know more about than the listener. Keep plant diseases and pests in the background as far as programs go. They are tiresome to listen to. Instead have a committee that will

give careful study to these matters.

As far as possible eliminate outside speakers, unless they come in answer to some specific need. The usual garden club talk is mainly for amusement and to pass the afternoon. Whenever there is a professional speaker, make it the practice to have some club member give a five-minute talk as a prelude. Instead of taking up time for the reading of various notices and communications, put them on a bulletin board for those interested to note. As a keynote speech for the campaign of garden club activities read at the first meeting "Garden Clubs, Back to the Garden," by Mrs. Francis King in the December, 1934, issue of HOUSE BEAUTIFUL.

FROM LAND TO LANDSCAPE

CONTINUED FROM PAGE 76

essentials—operations to make the house look habitable for the next few months, with other improvements to be carried out over the next two or three years.

In designing the place, the separate units have been planned to allow each one to be done without disturbing the rest of the grounds. The front of the property is inclosed by a picket fence, and is given over to lawn with only a tree to frame the house from the street, and a tall hedge on the side property line. This hedge extends to a point opposite the east end of the house to give privacy in the living room, without sacrificing ground space. It may be of a trimmed evergreen such as Cedar, Arborvitae, Hemlock, or less expensive deciduous

material, such as Privet, Honeysuckle or Hawthorn. On the service end of the house a gravel walk is planned to extend from the drive past the drying yard to the back property line to allow easy access in wet weather. Outside the living room windows is a small garden for early spring bulbs and either annuals or an evergreen summer ground cover (Myrtle, Ivy or Pachysandra) with accents of standard flowers like Heliotrope, Fuchsias, or Geraniums in pots for the summer. This foundation planting is restricted to the corners of the house and a shrub on either side of the front door, with vines on the leaders of the house and the porch posts. The rear of the property has a broad expanse of lawn opening from a large terrace paved in

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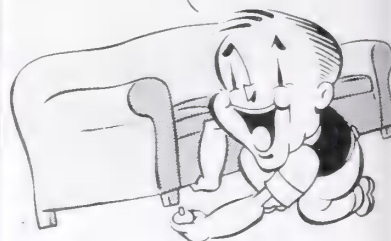
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flagstone or brick. The lawn is screened on the south by a border of flowering shrubs and separated from the flower garden by a similar flowering shrub and small tree border. One large tree shades the terrace and a row of dwarf fruit trees give both fruit and inclosure at the back property lines.

The order of procedure in carrying out the work over several years without waste and without leaving unsightly areas during the process requires careful planning of operations. In general, it is wise to get all construction or work requiring extensive excavation or importing of materials out of the way as early as possible, and concentrate each year's work in a certain section, starting from the street. With these principles and the ultimate plan in mind you may start on this fall's work with assurance that what you do will be economical and permanent.

The architect's specifications for the house usually include the removal of all building debris and excavated poor material from the property and piling in convenient locations all excavated top soil, and the rough grading of the area within ten feet of all house walls. Assuming six inches of existing topsoil over the property the owner should have about one or two piles containing 25 cubic yards of topsoil from the house excavation, and the rest of the property rough but clean, bare ground, with no mortar, broken bricks, lath and plaster concealed under an inch of soil near the foundations. With such a foundation the first step should be provision for actual living necessities of the family—that is, the driveway to the garage, and

the front walk. The driveway construction depends on local conditions and family preference, and may range from the inexpensive cinder or gravel base with gravel top dressing, to macadam, concrete or granite block paving. As there are about 52 square yards of drive, and the budget is limited this fall, the inexpensive drive may be the best solution with the possibility of replacing it in four or five years with a really handsome one of four inch thick flagstones or granite blocks laid in a pattern on the existing cinder base. Such a plan makes the drive presentable for the time being and later really an asset to the front of the property instead of an uninteresting stretch of tar, macadam or gray concrete. The walk to the front door may be made of gravel with a brick edge, common brick laid dry, or rectangular flagstones laid dry with tight joints. With this type house the brick is most suitable.

The excavation from the drive and front walk will provide about eleven yards of topsoil which can be placed directly on the adjoining front lawn areas without rehandling. All lawn areas should have eight inches of top soil, flower beds eighteen inches, and shrub plantings from two to three feet depending on the size of the shrubs. Skimping on soil preparation is the worst possible economy, as the lawns and planting done in poor soil will not thrive without disproportionate expenditure of both labor and fertilizing material. In order to get proper soil preparation every inch of topsoil must be cherished and utilized, so that no top soil is buried under poor soil, or wasted where it is not needed.

(Continued on page 140)

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Pineapple Sticks. Time was, before civilization softened us, when you could live dangerously by just making an Old Fashioned—that is, if you made it right. You began with a hand-to-hand encounter with a fresh pineapple, in the usually vain endeavor to cut those neat little fingers of pineapple that stick enticingly out of the best Old Fashioneds or Planter's Punches—and at the same time to avoid cutting your own neat little fingers. But those days are over. Now you can buy beautiful and delicious pineapple sticks canned by Cresca and enough of them to supply a claret punch for a whole party, too, for about thirty cents.

Leftovers. Ham, to change the subject abruptly, is one of those things that become leftovers with an almost uncanny inevitability. And people get awfully tired of being fed cold ham and pretending to be pleased and surprised every time. We have two suggestions for ham-disguises, both of them tried and true. In both cases you put the ham through a meat-chopper to begin with. Then you either alternate it in well-seasoned layers with boiled spaghetti and pour a little milk over the whole thing, dust cheese on the top, and bake it, or you roll it up in a blanket of pastry and bake it. If

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you have it in pastry, you cut it off in slices to serve. It needs a green salad to make it the perfect lunch dish.

Corned Beef. Every so often in the lives of most of us there comes one of those crises which can only be met with a definite remedy. With some the remedy is music. With others, it's getting out into the country. With still others, it's corned beef hash. You just suddenly feel one day that life is no longer supportable without corned beef hash, and what are you going to do about it? There are several things you can do; but one of the best solutions is to trot down to Charles and buy a pound—or more. They sell it by the pound there and it tastes as good as you think it's going to.

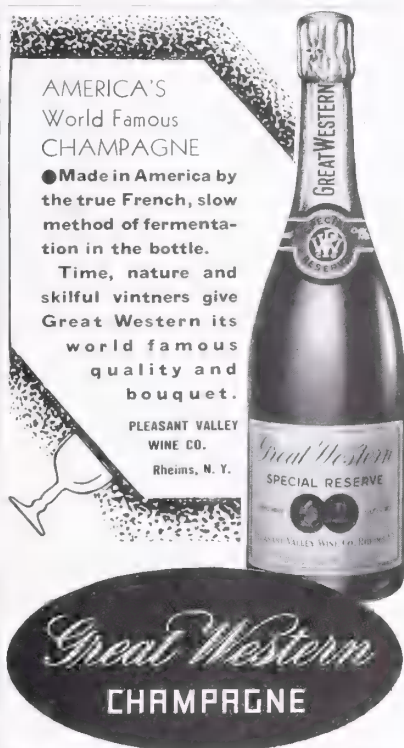
New Cheese. News for cheese fanciers: Kaukauwa cheese, at Park and Tilford's, has a brand new taste. Its base is aged Cheddar, and it has a lot of other things added to it that Park and Tilford are very secretive about. It spreads as smoothly as butter, and is a good idea for canapés, especially as you can keep it on hand for those moments when eight people turn up for a cocktail and there's nothing in the refrigerator but stewed prunes. One of the most attractive things about Kaukauwa cheese is the way it comes—in gray and blue stone crocks, for \$1 or a smaller one for \$.60.

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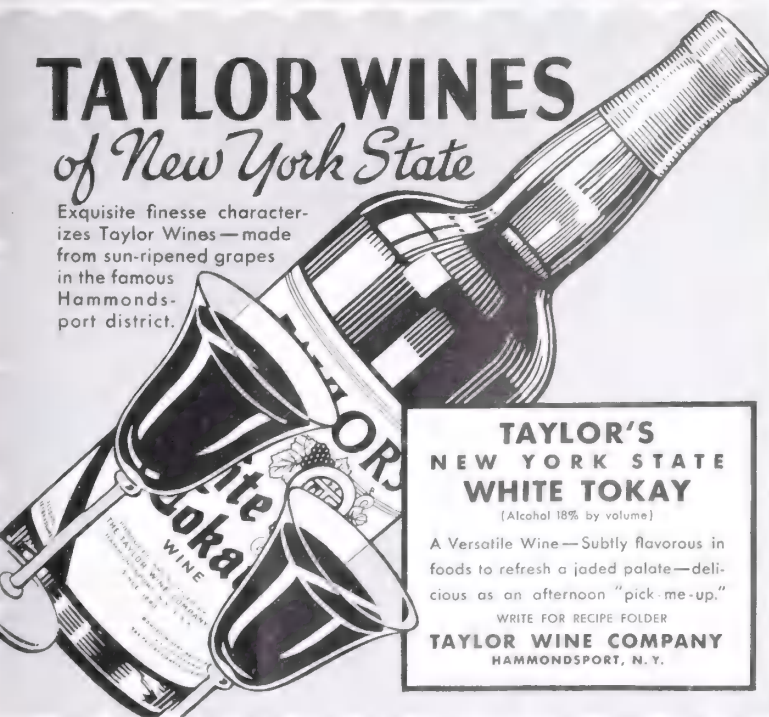
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is best to get them out of the way before any lawns are started. The climate will determine how much planting can be done this season, particularly of evergreens, but if weather and budget permit the planting should be going forward while the construction is under way. The top soil piles left by the house contractor can be used for the shrub and tree planting, which will require about 15 of the excavated 25 yards.

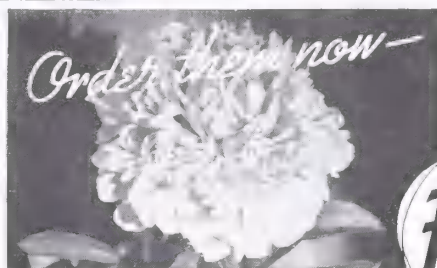
By the time the construction and planting is done it will probably be too late to make lawns in most parts of the country, but the front lawn and rear area should have the required amount of top soil placed on them brought to the proper grade and either sown with rye, to be spaded in next spring, or mulched down with manure for the winter. As the latter is not an attractive winter sight the rye at least on the front lawn is advisable, and if the weather permits the actual making of this area into permanent lawn will add greatly to the effectiveness of the grounds for the next few months. All this work can be completed by the middle of November, and makes the place attractive for the time being, as shown on the plan marked 1936.

Next year the areas east and south of the house can be completely developed. If the front lawn could not be put in this fall, it should have rye spaded in, fertilizers added and lawn carefully made as early as the weather permits. This completes the entire front of the property. To provide a few flowers for the first summer the tiny garden to the south can be prepared using the rest of the topsoil from the house excavation, and

sowing annuals in the beds at almost no cost for an abundance of summer color. The screen planting between the lawn and the future flower garden can be planted in April, and the east lawn made. This leaves the back of the property undeveloped, but screened from sight of the house windows.

If the family finances have sufficiently recovered the pool may be built, to serve both as an accent opposite the dining room door and a wading pool for the children. The gravel walk to the west will save considerable tracking of dirt into the house, and is a minor expense. A cutting border along either side of the axis to the pool and under the dwarf fruit trees will furnish flowers for house decoration, and the illusion of garden from the terrace. The future garden area can be rough graded and used for vegetable garden and play space. Cultivation of alternating sides of this area in successive years as a vegetable garden will facilitate its later development as a flower garden, and at the same time provide the areas needed for unsightly equipment and kitchen vegetables while the rest of the place is demanding all the family attention in its early years of development.

The following year the place will be sufficiently attractive that it can be left unimproved until such time as the family activities and desires call for the development of a real flower garden. By 1940 the whole property will have the look of inevitable rightness which is the test of successful landscape work, with the interest that comes from a gradual orderly development, and with no expensive alterations or interferences.



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She called the number given for her city, asked the operator, "Who sells... advertised in October House BEAUTIFUL?" (she had a whole list of things), took down the names of the stores the operator gave her—and the next day took Mr. Walker on a *planned* shopping tour!

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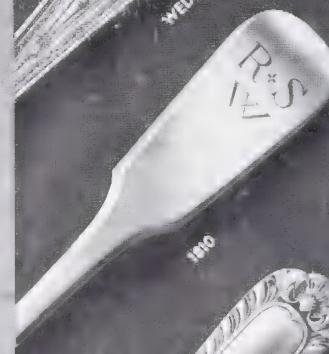
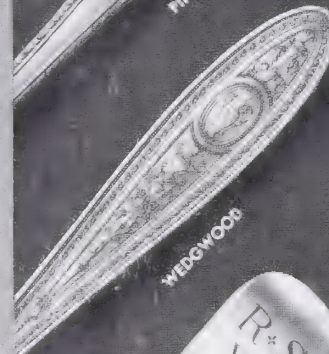
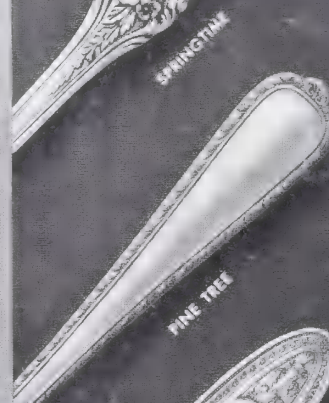
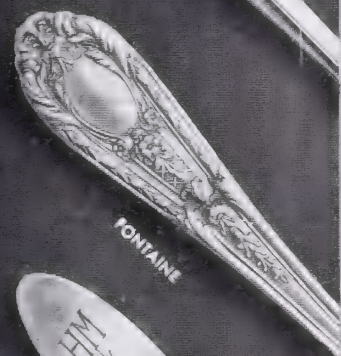
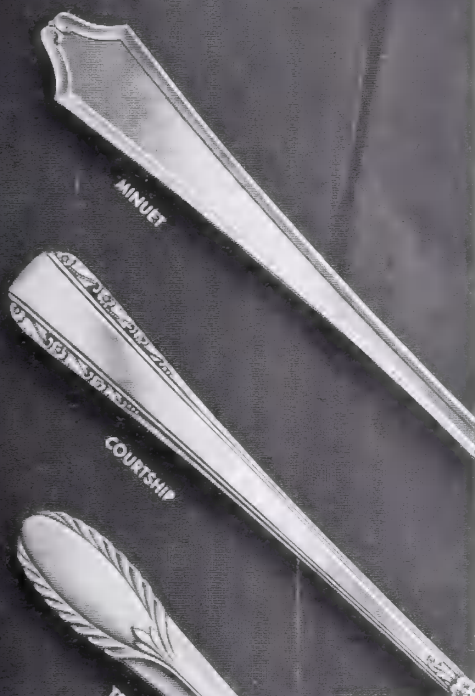
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New style lighting is kind to eyes . . . and decorative, too

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IMPORTANT

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You will be interested in what Hollywood's most famous beauty specialist, MADAME SYLVIA, says about Wamsutta sheets.

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FIFTH AVENUE • 58th TO 59th STREETS



High above the traffic on the terrace of Essex House, on Central Park South.

AT HOME IN MANHATTAN

Essex House is on Central Park South; and as though that weren't enough, you see above a photograph of the hundred-foot terrace, where guests at Essex House can walk, so far above city streets that they are—or should be—reminded of the hanging gardens of Babylon, rather than a twentieth century hotel. From this terrace, there is an uninterrupted view of the Hudson and the Palisades, not to mention, of course, New York's own Central Park which stretches away before the eyes. A pergola provides shade for the terrace, and the plants get full sun.

Below is a living room of a suite in the Lombardy, at 111 East Fifty-sixth Street, a living room so unlike your mental image when you think "hotel" that you must see it to be convinced. Failing that, we'll tell you about it: The walls are deep blue, and the draperies are gold. The carpet is gray, a lovely deep shade of gray. Furniture is upholstered in dubonnet and gold. The fireplace and bookcase cabinet are black and white marble, and for accents, there are white lamps with black trim and a desk chair of antique white leather.

The Lombardy, on Fifty-sixth Street, is not only convenient but charmingly decorated.



Decorated by
Elsie de Wolfe

Tower Apartments

High up in Essex House tower, in unfurnished hotel apartments of two or more rooms one finds the perfect answer to the renting problem. Wide windows in large rooms overlook Central Park, the Hudson and East Rivers, New Jersey and Long Island. All have two exposures, outside bath, foyer, large closets and a kitchen with four burner gas range and Electrolux. Furnished suites by noteworthy decorators.

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OSCAR WINTRAE, MANAGING DIRECTOR

160 CENTRAL PARK SOUTH NEW YORK CIRCLE 7-0300



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Leadership in Design Authority

STRIPES

For drama at windows—for fresh, unprosaic furniture covers—top decorators are turning to stripes. Here are three variations, exclusive with top-decorators Macy's in New York. They are part of a collection of 30 striped fabrics of uncommon character, at uncommonly low prices. One of the largest assortments of decorative fabrics in the United States is at Macy's. Aside from stripes, it includes 119 crashes, 78 damasks, 2 shades of moiré, and 350 smart new wall papers and other *decor* to dramatize room. Swirling magnificently (above), "Marie Antoinette," a delicately striped imported broché at only 3.98 a yard. Next, an eloquent French modern monotone fabric with satin bars, called "1937," at only 2.98 a yard . . . and at the bottom "Murray Hill," a heavy striped moiré. Its price is 2.49 on the seventh floor at 34th Street and Broadway in New York.



MACY'S

DECORATIVE FABRICS

THE PITTSBURGH PLATE GLASS COMPANY PRESENTS

Paint and Glass

for **BETTER, BRIGHTER HOMES** and **PLEASANT LIVING**



COLOR PHOTOGRAPH BY METTEE-FRITTITA TAKEN IN W & J SLOANE'S, FIFTH AVENUE, NEW YORK

IF YOUR HOME is your castle... and whose it is not? ... you naturally want it to be attractive, modern, thoroughly livable. Paint and glass provide the most successful way to make it and keep it so ... whether it's an old house that needs remodeling or a new one to be built. For paint can give your home color, freshness, cleanliness. And glass invariably brings with it cheerfulness, life and light.

How can you use these home improvement materials to best advantage? Let our book "Designs for Living" tell you. It was prepared by our Studio of Creative Design, and is illustrated in

full color. It contains scores of suggestions, plans and possibilities. All of them practical. Many of them extremely inexpensive to carry out. How to do over an entire room in a single day with quick-drying One Day Painting Products. Complete facts about windows, their size and position, the advisability of glazing them with Pennvernon Window Glass or Polished Plate Glass. The way to remedy that down-at-heels, neglected look of your home's exterior with Sun-Proof Paint. All these and a hundred other subjects, are discussed in "Designs for Living." And a copy is yours for the asking. Send the coupon ... today.

A MODERN DINING ROOM which derives much of its charming effect from the use of paint and glass. The walls speak eloquently of the soft, restful qualities of Light Buff Wallhide Paint. The circular, Heavy Plate Glass table top, the Blue Plate Glass Mirror above the glass-topped and illuminated serving-table, and the handsome gold back mirror panel over the bookshelves, each contribute to the creation of the room's attractiveness. Note the large window, which assures adequate light for the room.



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Indeed, Madame is served a double portion of Beauty in two silvery words. For her choice Heirloom Plate presents the incrustated richness of CHATEAU, heavy with sleeky lines and French traditions of elegance—or that sleek, sure, thoroughbred pattern so aptly named LONGCHAMPS. Selected dealers will show you services as modestly priced as \$27.50; teaspoons at \$2.50 a set.



Heirloom Plate

SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST ..






Beautiful antiques. Sloane's fine collection has been augmented by many choice antiques. Among them you will find perhaps the single rare piece you seek, or perfectly-keyed furnishings for an entire room. Shown above are antiques in the House of Years: Sheraton table, (circa 1790), \$400; side chair, \$130; Adam mantel, \$350; Adam mirror, one of pair, \$900; Chippendale wing-chair, \$350; Turkbaff rug, \$650.

Sloane does both

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Inexpensive reproductions . . . with lovely old-world finishes and beautifully executed details . . . modestly priced yet worthy of a place in the most pretentious home. For example, this Sheraton mahogany sofa table, \$80; Chippendale camel-back settee, in muslin including labor to cover, \$115; Sheraton mahogany coffee table, \$22.50; Stratfield wideloom carpet, \$3.95 square yard. *House of Years, Street Floor.*





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**NEW YORK SCHOOL OF
INTERIOR DECORATION**
515 Madison Avenue, New York City

Here's the answer to your problem about the right condiment set. This one consists of three blue glass jars on a chromium tray for only \$2.50. How often one emerges from shopping with a set entirely beyond the budget and yet not smart enough for ye dwelling! We assure you this one is gracefully shaped and gives a room the desired amount of "lift." In other words, it is being useful and decorative. Lewis & Conger, Sixth Avenue at 15th Street, New York.



The low Chippendale candelabra illustrated is of solid brass, with sparkling pointed prisms. If your furnishings are of this period, you will find it exactly right in feeling, original as well as traditionally correct. It is one of those things that really has atmosphere. Nine inches high, it has a spread of eleven inches, and may be obtained in the polished brass or gold lacquer finish. You'll find them for \$9 a pair, or \$5 each, at H. Wiener, 85 Allen Street, New York.



From one of the southern states comes the lovely "Wedgwood" rug illustrated here. The design is copied from an old Wedgwood plate, but the colors are varied. Hooked with an old hand hook, the loops are very fine and closely woven. You practical souls will be glad to learn that beauty is not its only feature. It can be cleaned with a vacuum cleaner and shampooed! In the 36 x 42 inch size it is \$16.50, and in the 22 x 30 inch size, \$8.50. Laura Copenhagen, Rosemont, Marion, Virginia.



For tastes mellowed in tradition and history, we've found this lovely spread which clings to old memories. In the hand-made (old reed) method, as in lace canopies, it is indeed beautiful as well as interesting. In order that you may appreciate its fine qualities, it is displayed in Macy's "Guilford House." Perhaps you are fortunate enough to have a room of your own as an appropriate setting for its quaintness. Priced at \$52.50. R. H. Macy & Co., Broadway at 34th Street, New York.

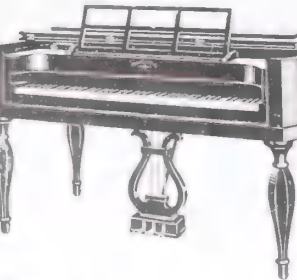


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NEW YORK, N. Y.

To order the objects shown in the columns which follow,
mail your check or money order directly to the shops
which carry them. The addresses are given in full.

shopping

Rich oriental brocade is the fabric used for this matching set of handkerchief and hosiery cases. They are lined with moiré silk, and come in a variety of beautiful colors and patterns. If you believe in buying your Christmas gifts before the mad rush, or if you want to be particularly nice to yourself, you should look at these. The handkerchief case is \$1.50, and the hosiery case, with a real carnelian fastener, is \$2.50. Yamanaka & Co., Inc., 680 Fifth Avenue, New York.



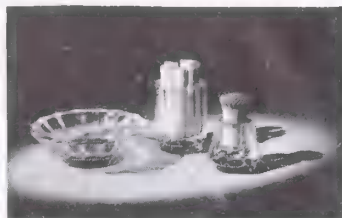
Precious ingredients—like spices and brandy—are mellowed in this supreme fruit cake. It is wrapped in Cellophane and tied with red satin ribbon for gala appearance's sake, and then put into a handsome square box. The hostess must have it to serve with sherry now, and she should hoard some for a delicious and festive holiday dessert. The one illustrated is the \$3.50 size, and it also comes in a \$2.25 size. Such a perfect suggestion as this one, of course, comes from Schrafft's.



Candle sticks that lend themselves to your sense of individual design are now at your command. These may be arranged in a variety of shapes, or may be fixed in a perfect circle, since the bases are rounded. They are made of hand wrought aluminum, to hold either one or two candles. For two candles they're \$12 a pair, and for one candle they're \$6 a pair. You can produce charming effects by arranging them to suit your fancy. Ovington's, 437 Fifth Avenue, New York.



You people with the champagne tastes know about the delicacies to be found at Maison Glass. The attractive jar illustrated holds Foie Gras aux Truffles du Perigord and you realize what that means to the connoisseur. Particularly for your holiday entertaining, you'll find here a large variety of rare and fine foods which will increase your reputation as a perfect hostess. Made in Strasbourg, France, for Maison E. H. Glass, Inc., 15 East 47th Street, New York, it sells for \$5.50.



EXQUISITE

Exquisite is the only term our friends can find to describe these startling creations in cut crystal by that master designer, Simon Gate.

The pieces shown above were executed at the Orrefors Glass Works. The boldness of the design possesses subtle restraint, indicative of craftsmanship that is inherent. They are of transparent crystal with a green base which sends dancing rays of gorgeous color throughout the entire piece.

Ash Tray..... \$5.50
Match Holder..... \$3.00
Cigarette Holder.... \$3.50

SWEDEN HOUSE, Inc.

636 Fifth Ave. NEW YORK, N. Y.



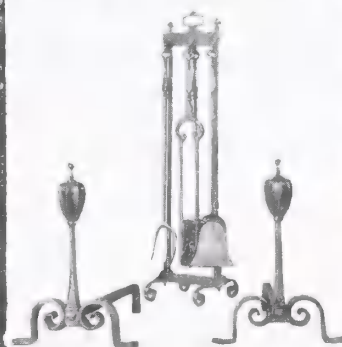
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Luggage Rack with
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Needlepoint bands come with finished floral motif. Fill in background in any desired color. Rack comes in ivory, maple, walnut or mahogany finish. Rack, bands and wool for background, 10.00

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We can think of nothing lovelier nor more unusual for table decoration than this snow white porcelain Sampan. Available in two sizes: 15 inches long, \$10; 18 inches long, \$12. The benign Blanc de Chine goddess, \$60.

Mail orders receive prompt attention. Express collect.

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BOSTON CHICAGO



"OLD COLONIAL" GIRANDOLE SET

Made of solid brass, white marble bases, 5-inch star square cut, sparkling crystal prisms. Ten prisms to each candle holder.

Candelabra is 16" high, candlesticks are 15" high. Furnished in the polished brass, gold lacquer or antique dull finish.

Candelabra Sold Separately...\$12.50
Candlesticks Sold Separately, pr. 12.50
Set Complete \$25.00

SPECIAL—During the months of Nov. and Dec. we will send postpaid any of the above pieces.

We also make the Basket of Flowers, Paul and Virginia and Blind Beggar Girandole Sets, at the same price.

Send for our interesting catalog illustrating our complete line of Andirons and Fire-Place Accessories.

H. WIENER, 85 Allen St., New York

Fireplace Equipment



Wood Mantels. The mantel shown is one of our simpler and popular designs. Price \$75.00 in Pickled Pine finish. \$60.00 painted white. Pictures of other designs both antique and reproductions will be sent on request.

We will also be glad to submit photographs of marble mantels, andirons, firetools, spark screens and Franklin stoves.

Edwin Jackson
125 EAST 62ND ST. NEW YORK

window shopping

There are many attractive cocktail accessories in the world today—but, as always, things of individual personality and assurance do not appear at every corner. Polished to satin smoothness and shaped like an opulent clam shell, the Mother of Pearl caviar server here shown is indeed unusual. Also of Mother of Pearl are the sardine fork and the flat round caviar spoon-scoop. Each item is \$3. from Ham-macher, Schlemmer & Company, 145 East 57th Street, New York.



Way down south in a small mountain mill they make these lovely all wool coverlets. The pattern is a perfect reproduction of the old "Lovers' Knot" one, with a "Pine Tree" border, all done in a double weave. In size 84 inches by 100 inches for \$25.50, and in size 54 inches by 84 inches for \$13. Whether you happen to be way up north, or way down south, these will fit into the scheme of things. Isabel Imboden Sheen carries them at the Handicraft Shop, Bristol, Virginia.

Dressing tables, if they could talk, would praise the owner who used only the daintier things. Themselves very feminine, they require fine accessories. And you will find this crystal set enchanting. Decorated with assorted flowers in natural colors and silver, each piece is graceful and artistic, and all three are in perfect harmony. Made in Czechoslovakia, they bring atmosphere to our homes here. The set is \$10. Davis Collamore & Co., Ltd., 7 East 52nd Street, New York.



ONLY 2 SOUPS

Thousands of unusual table delicacies in our store have pleaded to be introduced to you here. Only 2 soups won! You will know why—after you have tried them.

Maison Glass Green Turtle Soup
Clear with imported sherry.
Aristocrat of soups—nourishing, easily digestible.

35 oz. tin 1.00 12 tins 11.00

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Birchwood Salad Bowl, 11 1/4" x 4 1/2", Sterling Silver Base. Wooden Spoon and Fork. Sterling silver handles.

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UNUSUAL SILVER

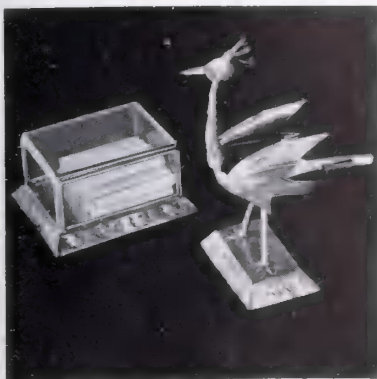
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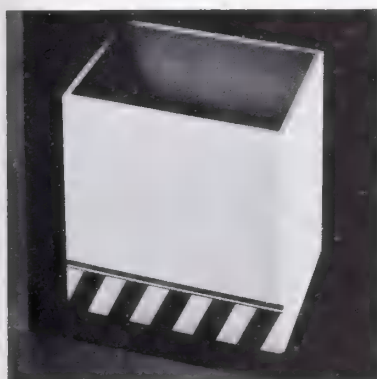
window shopping



You can't beat fun, and this bird ashtray of hand hammered tin is certainly a most amusing gadget. At a slight touch, the bird shakes his head with the wise expression that says "I know what *you* are thinking about," and his tail serves as a place to rest your cigarette. The cigarette box base is hand-hammered tin, and the sides and top are glass. The box is \$2, the ashtray, \$3. Your friends will think you've found a new way to laugh at life. Gerard, 48 East 48th Street, New York.



Lamps with personality are not the easiest things in the world to find. The one illustrated makes a perfect desk lamp, or can be one of a pair on a long table, and, generally speaking, is exactly right for the interior of subtle though striking tastes. The figure is white bisque on a gray marbled base, and the shade is gray with white leaves. Look at this if you're in the market, or even if you're not in the market. \$20. from Taylor and Low, 758 Madison Avenue, New York.



Torn-up scraps of paper can now feel quite gay about being discarded, and you will want to display this new waste basket in a prominent place. The one illustrated is covered in white modern fabric and lined with red, while the front stripes are red, white and blue inlay work. And it is completely washable. It is available in fourteen different color combinations, so you will surely find one exactly right. \$7.50, from W. J. Daniel Studios, 206 East 58th Street, New York.



A hoop chair and extension selected by House Beautiful's Bride House for The Solarium

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Silver Plated W & T platter, 20" long, \$23. Vegetable dish, \$25. Gravy boat, \$15. Carving set, \$7.50. Lenox china dinner plates, \$45 doz.; soup cups and saucers, \$70 doz., A. D. coffee cups and saucers, \$43 doz. English Webb crystal goblets, champagne or claret glasses \$36 per doz.

Everything for Thanksgiving But the Turkey

For the Thanksgiving turkey and the sauce, Ovington's has a distinguished collection of china, crystal and silver. You'll find everything you need from soup tureens to crystal dishes for the pecans. And all are priced with a restraint that is reason enough for sounding paeans of thankfulness.

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or Wickersham 2-2304

window shopping

Should you suddenly feel the domestic urge and want to sew little things or darn big holes, and be very dainty and feminine about it all, you would want one of these sewing cases. They are needlepoint, have sixteen fittings (everything from a crochet hook to pins); and close with zippers. If the generous mood hits you, it would make a perfect bridal or Christmas gift. You will never be able to resist one for only \$12.75. Alice Maynard, 558 Madison Avenue, New York.



To add sparkle and style to all of your table settings, you could find nothing better than this crystal-ball pineapple. It catches the light, and as an original decorative accessory is quite perfect. If you believe in pleasing yourself, you will want it as one of your choice possessions; if you are a benevolent person looking for a gift, it's just the thing; if you want to impress people with your hostess abilities, try this. \$7.95. James McCutcheon & Co., Fifth Avenue at 49th Street, New York.

FROM THE ORIENT



Silk Kimonos \$10.00 to \$65.00
Pullover Kimonos \$7.50 all colors
Ladies' Mandarin Coats \$27.50
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SHEFFIELD SILVER SERVER

for hot hors d'oeuvres. Removable handle for hot water.

6" x 9" x 3" \$25.00

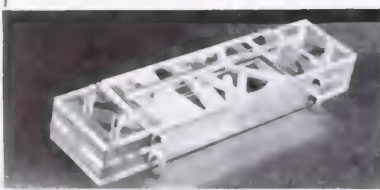
Olga Woolf, LTD.

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PLaza 3-1401

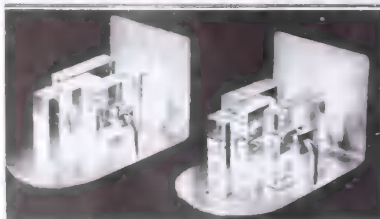
Assuming that you have a man who craves useful and good looking gadgets, we suggest this chromium combination Pullmatch stand and ash tray. With each match head individually enclosed, it is safe enough for the most careless. Smart enough for the most finely equipped room. Refills on the matches are very inexpensive. The stand itself comes in various materials. This one, with four rolls of matches, is \$4.50. Abercrombie & Fitch, Madison Avenue at 45th Street, New York.



SIGNED PIECES BY



SALTERINI

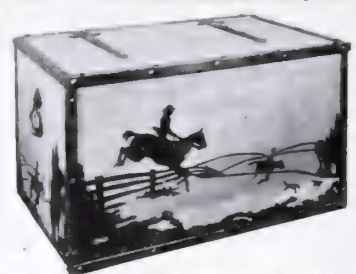


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OR DIRECT FROM US AT 322 E. 44th ST., N. Y.

TOP. No. 205. A sleek cigarette box of walnut, crystal and chromium. \$20.

ABOVE. No. 11. Book ends—as modern as tomorrow's books. \$20.



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This crystal base is perfect for an eighteenth-century or a luxurious modern room, and the dainty organdie shade is feminine though tailored, for your bedroom. Since shedding light is only half of a lamp's mission in life, you will be delighted to see that the one illustrated fulfills its other purpose in being beautifully decorative as an accessory. The crystal bases are \$15 a pair, and the shades are \$5 apiece. From Virginia Aiken, 140 East Putnam Avenue, Greenwich, Conn.

Old factory attics that hide Victorian cruet bottles are rare—but in one of them was discovered the pair illustrated. These hand-blown ones, made about forty years ago, are unusually charming for decorative as well as utilitarian pieces. They are twelve inches high. We gazed at them, and thought about their past history—and we guarantee they will satisfy your long felt urge for something interesting as well as beautiful. Only \$5 a pair, from Reits, 613 Lexington Avenue, New York.



When still in the very young stage, bespectacled grandmothers tell us that there is a place for everything and that everything must be kept in its place. Remember? Well, it seems that now even a dog leash has its particular place. The gadget illustrated is a wooden shield with your own type of dog on it, and a hook at the bottom for hanging up your dog leash. If Rover "speaks" beneath it, he probably wants to go for a walk. \$2, from Alice Marks, 19 East 52nd Street, New York.

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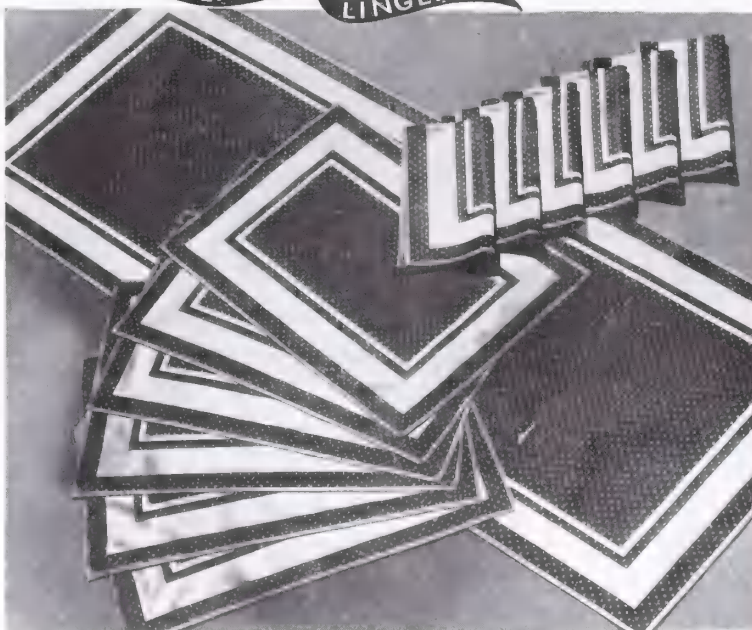
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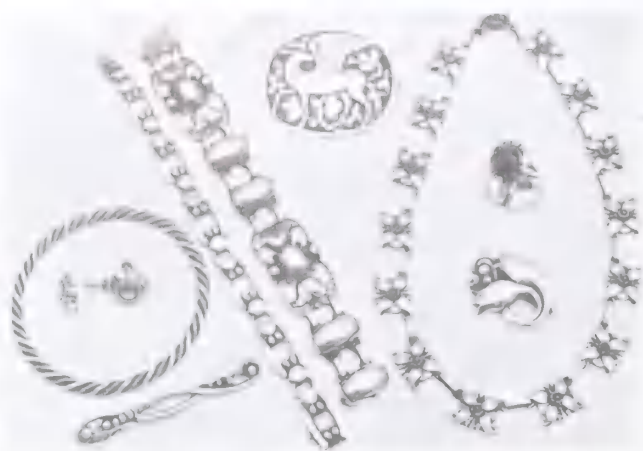
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The sterling silver pieces illustrated were designed almost especially for typical holiday dinners. The turkey dressing spoon is very large, as you can see by its comparison with the other two pieces, so that no matter how huge the fowl is, he may be handled successfully. The other spoon and the fork are salad servers. All three pieces have very good lines and serve a practical purpose. The salad set is \$12.50 and the turkey dressing spoon \$10. Ovington's, 137 Fifth Avenue, New York.



Candles that are more than just mere ordinary candles are very much worth noticing. They are decorative as well as useful; their light is flattering and romantic; and they add to an air of intimate hospitality or of more formal dignity. The Venetian design (right) is \$3 per pair in the thirteen inch height, and \$5 in the seventeen inch. The Florentine (left) is \$4 for four candles in thirteen inch height, or \$5 in seventeen inch. Antonio Ajello & Brothers, 357 East 124th Street, New York.

For beauty in the boudoir, we have something to delight your feminine hearts. Pillows that are not too fluffy and frilly are a decorative addition of beauty, and they satisfy your old love for comfort. Eleanor Beard carries a complete line of these (suitable for any room), to suit your own color scheme, taste, and pocketbook, and the fabrics include everything from velvet to satin. Those illustrated are in taffeta, and sell for \$4.25 each. Eleanor Beard, 519 Madison Avenue, New York.



mosse
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THE MAYA BATH SET

Consisting of 6 large (29" x 50") bath towels, 6 wash cloths and 1 bath mat, including monograms, costs \$38.00. The 5-piece guest set is only \$17.00.



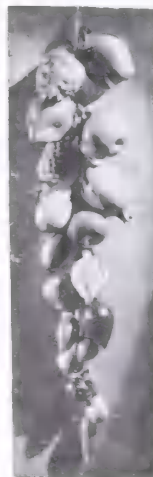
"MAYA"—the new autumn dress for smart bathrooms—will be as stimulating to your eye as to the skin it loves to touch.

It is unmistakably Mosse; unique in its non-skid texture that is at once invigorating and greedily absorbent, its superb quality, and its advanced color choice—Platinum Gray, Chili Red, Smoke Blue—each with strikingly contrasted monograms. "Maya" attends with equal satisfaction the spirited shower of manhood or the leisurely toilette of madame.

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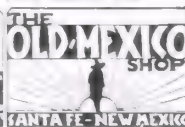
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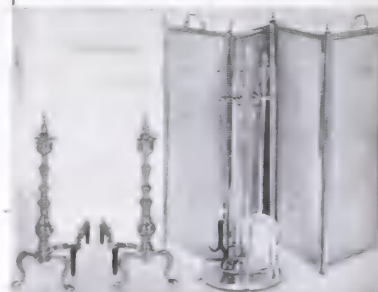
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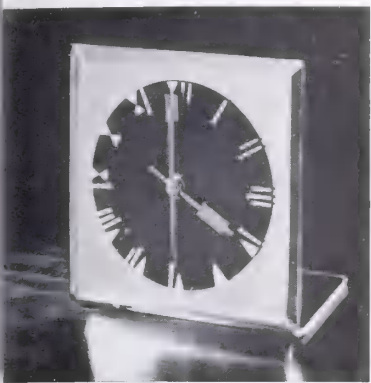
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Clocks can be rather inspiring, if they're not alarms, and are very smart, as is "Roman," the one illustrated. It is 6½ inches square, the outside edge is in gold mirror, and the center is black with white Roman numerals and gold hands. The Seth Thomas movement gives it reliability. Distinctive for any fine environment, it would make an especially good gift for the man of discriminating taste. \$13. from Pitt Petri, 501 Madison Avenue, New York.

The lure of the Orient touches everyone. And Japanese lacquer ware conveys in its fine craftsmanship all of that romantic atmosphere. The pieces illustrated come in black or red lined with gold, colors which strike the right note of gay dignity for dining with your own family, or entertaining your most important friends. Guaranteed to stand boiling water and alcohol. Finger bowls and saucers \$1 each; tray, \$2.50. Gunn and Latchford, Inc., 323 Fifth Avenue, New York.



This cordial set, made of blown crystal and designed by Edward Stromberg, is a remarkably lovely one. Its slender lines are dignified though gracious enough for your most elaborate parties, while its usefulness will never find a limit. Now that you are already making up lists of the guests you wish to include in your holiday entertaining, we suggest this as an accessory for serving them in the best of taste. Decanter and six glasses, \$9.50. Sweden House, 6 West 51st Street, New York.

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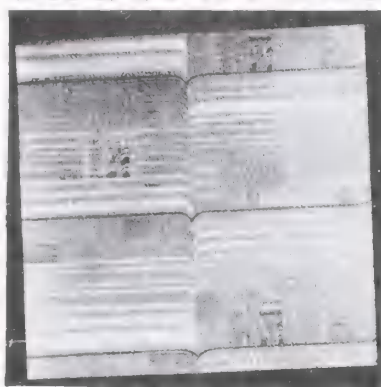
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The figure illustrated is made of Horth stoneware from the Island of Bornholm in Denmark, a clay peculiar to this island being responsible for the reddish color tints. They are ideal for modern interiors where rather stiff furnishings need a subtle coloring to break the frankness without disturbing the effect. Beautifully sculptured, they leave enough to the imagination to be permanently interesting. This figure is \$9, and comes from Georg Jensen, Inc., 667 Fifth Avenue, New York.



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THE illustration is one of our newest wallpaper patterns. It is colored in rich bronze but may be had in various other metal color effects—Tans, greens and tobacco browns. Many other patterns to choose from.

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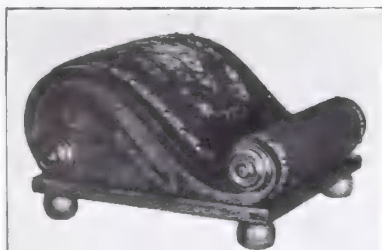
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The radio illustrated, "Travelette," is of course designed for the person who wants all of the comforts of home while traveling, but it is smart enough for your own study. It is a six tube, superheterodyne set, with a dynamic loud speaker and built-in aerial, an illuminated dial in a genuine top grain cowhide case. A grand gift for the young away at school, or a friend who is not too stationary in his mode of living. \$39.50, Haynes-Griffin, 373 Madison Avenue, New York.




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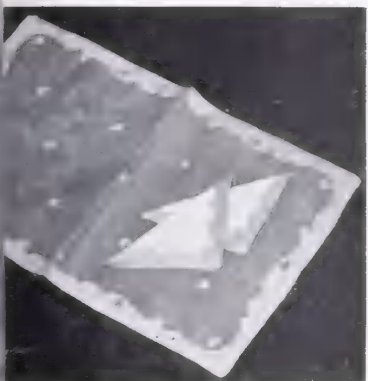


What with the season of fine fowl upon us, we have to think about the proper implements for cutting and serving feathered delicacies. Poultry shears fall in the necessity rather than luxury class, though some are really things of beauty. The ones illustrated are sterling silver, in a modern classic pattern. As a decorative addition to the table setting, or as an efficient utility item, these are equally important. \$12.50, from B. Altman & Co., Fifth Avenue at 34th Street, New York.

This Sheffield shell, with silver mounting and edge, is beautiful enough for the finest of holiday festivities. Tiny nails, beneath, carry out the idea completely, and act as standards. You can use it for serving hors d'œuvres or salted nuts or, with a huge bunch of grapes, let it glorify your buffet setting. Of course, this would make a grand gift, but we wager you'll want at least one for yourself. The one illustrated is \$17.50. Olga Woolf, Ltd., 509 Madison Avenue, New York.



For the luxuriously inclined, we've found the perfect breakfast tray set, beautifully and exclusively designed. On white Swiss organdie, there are hand appliquéd linen three-leaf clovers in powder blue, peach or delicate green. It is so very dainty that it would make blinking our sleepy eyes, at even the earliest hour, a distinct pleasure. And, incidentally, it is a perfect bridal or Christmas gift. The whole three piece set is \$10.75, from Léron, Inc., 745 Fifth Avenue, New York.



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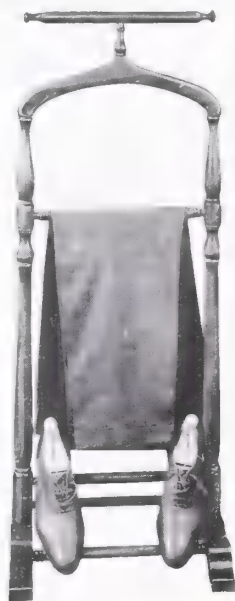
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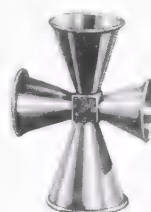
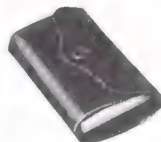
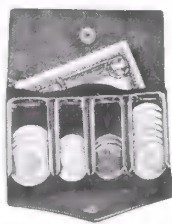


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ingly sharp and quality is the highest that has yet been reached; rarely, indeed, is a mediocre specimen able to survive the judgment in the important classes. Nowadays it is almost a foregone conclusion that a cocker will be battling for the honors among the breed winners in the gun dog variety group and it is seldom that one does not place among the ribbon winners. Very often an outstanding dog is among the six finalists and it is no longer a matter for surprise when one of the truly great attains the highest honors in the show. My Own, Brookside, Idahurst, Kitchener, Mepal, Midkiff, Rowcliffe, Sand Spring, Wind-sweep, are among the famous prefixes borne by the champions of the past and present and the growing youngsters that will make cocker spaniel history tomorrow. The latest addition to the family of American spaniels is the English cocker, which has lately been officially recognized by the American Kennel Club and representatives of which are now being shown in the spaniel division at our leading Eastern exhibitions. The standard that has been adopted is that of the English specialty club.

Springers. The English springer spaniel is a comparative newcomer to the ranks of American gun dogs, as the parent organization of the breed here was formed only a dozen years ago. Since 1927 the English Springer Field Trial Association has held annual meetings at Fishers Island, N.Y., in Long Island Sound, off New London, Conn. This meeting has become the classic of spaniel field trial sport in the United States. In late October each year spaniel folk, many from distant points, gather at this resort for three days of competition in the covers with the leading field trial English springer spaniels in training. Six stakes usually make up the program, one of these being an open all-age event for the cockers. At many of the spaniel trials nowadays both breeds have a place on the program. The meeting at Fishers Island is unique in many respects and its fame has spread even across the water. In the past several prominent leaders in the sport have come here from England and Scotland to officiate as judges. Sport is always the first consideration here. To that end judges of the highest type have been selected, while in the actual

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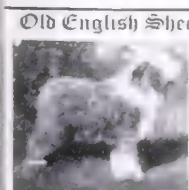
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- Nov. 3-4: National Horse Show, Madison Square Garden, New York
- Nov. 5-6: American Horse Show, Madison Square Garden, New York
- Nov. 7-8: National Horse Show, Madison Square Garden, New York
- Nov. 9-10: American Horse Show, Madison Square Garden, New York
- Nov. 11-12: National Horse Show, Madison Square Garden, New York
- Nov. 13-14: American Horse Show, Madison Square Garden, New York
- Nov. 15-16: National Horse Show, Madison Square Garden, New York
- Nov. 17-18: American Horse Show, Madison Square Garden, New York
- Nov. 19-20: National Horse Show, Madison Square Garden, New York
- Nov. 21-22: American Horse Show, Madison Square Garden, New York
- Nov. 23-24: National Horse Show, Madison Square Garden, New York
- Nov. 25-26: American Horse Show, Madison Square Garden, New York
- Nov. 27-28: National Horse Show, Madison Square Garden, New York
- Nov. 29-30: American Horse Show, Madison Square Garden, New York

the dog show



Champion Freeland's Ever True, cocker spaniel owned and bred by Mrs. Arthur Vogel, West Long Branch, N. J.

operations in the field America's crack shots have been chosen as the official guns to bring down the game for the retriever. Fishers Island is one of the most picturesque spots along the middle Atlantic coast. Two more meetings remain on the calendar—the English Springer Spaniel Club of Michigan the first week in this month and the Valley Forge English Springer Spaniel Club, which will hold its trials the last week of the month at Lambertville, N. J.

Retrievers. One of the interesting phases of field trial sport is the almost meteoric rise in popularity of meetings for retrievers. Fostered by the Labrador Retriever Club and the American Chesapeake Club these trials have brought to the attention of American sportsmen the merits of these breeds, as well as the other types of retrievers and the Irish water spaniel. Not only have many outstanding Labradors been imported from England, but the Chesapeake Bay has enjoyed a tremendous revival. One result has been a corresponding jump in the entries in all of these breeds at the various bench shows. It was extremely gratifying to Labrador fanciers that a Labrador retriever, for the first time in the history of bench shows in this country, was awarded first place in the gun dog group at the exhibition of the Westchester Kennel Club. This was Middlecote Endeavor, owned by

Franklin B. Lord of New York City. Middlecote Endeavor was a gift to Mr. Lord from the Right Honourable Lorna. Countess Howe, who is to judge best in show at the next Westminster Kennel Club show in Madison Square Garden. This young Labrador was sired by Countess Howe's Champion Bramshaw Bob, one of the most famous of British Labradors, many times best in show on the bench and almost without a rival in the field at the height of his career. Retriever trials are the most intriguing and spectacular of all the field trial meetings, combining retrieving on both the land and in the water. The tests are most exacting and the work of the dogs, especially in the icy waters of the North Atlantic during the latter part of the year, is a revelation to the uninitiate. President Anthony A. Bliss of the American Chesapeake Club, one of the most ardent workers in the cause of the retrievers, has just issued a new edition of "The Chesapeake Bay Retriever," which should be perused by all interested in the breed, especially those who plan to attend this month's retriever meetings. These include The American Chesapeake Club on Long Island, Nov. 13-15; Labrador Retriever Club, Bedminster, N. J., Nov. 16-18; Brookhaven Game Protection Association, East Islip, Long Island, Nov. 28-29; Long Island Retriever Club, Dec. 5-6.

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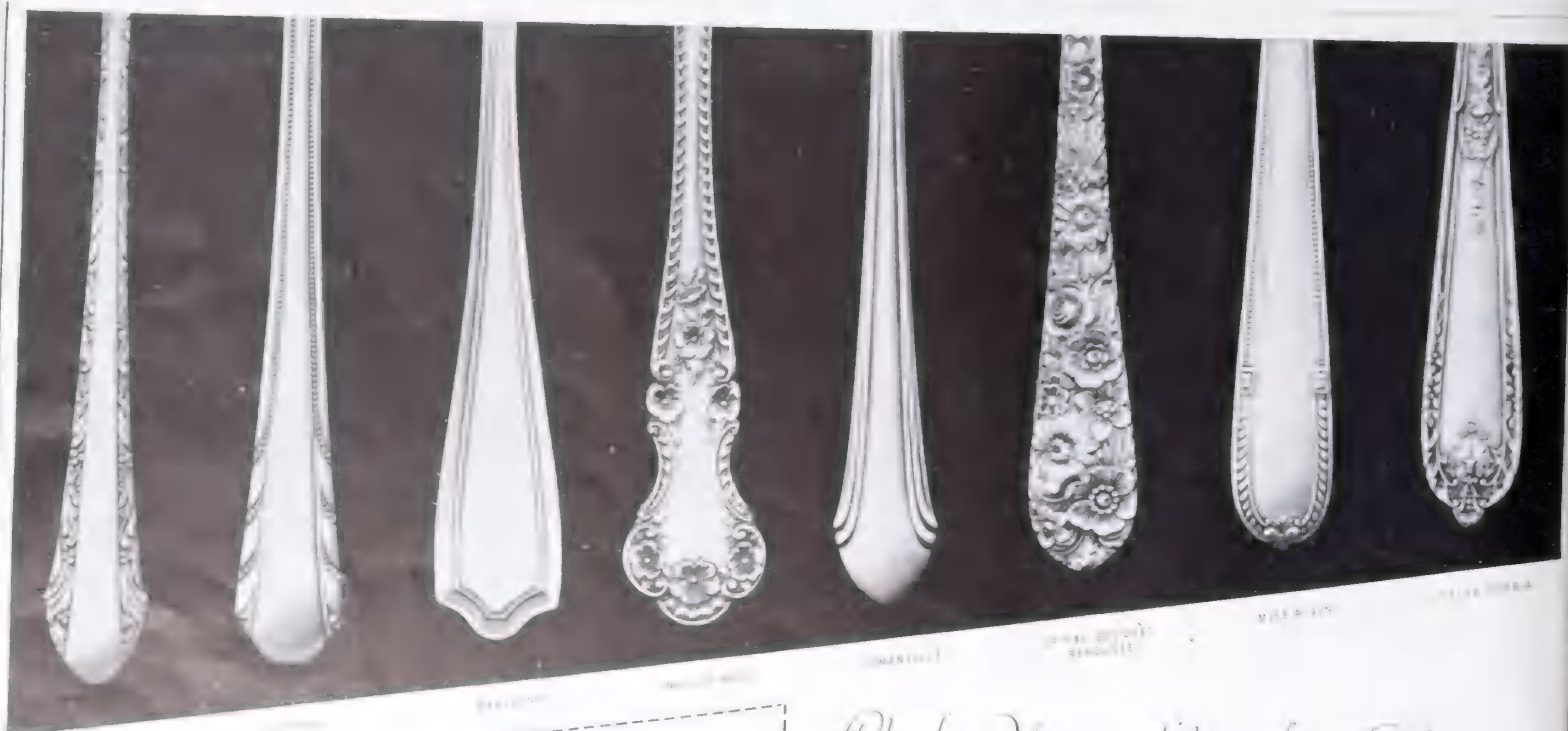
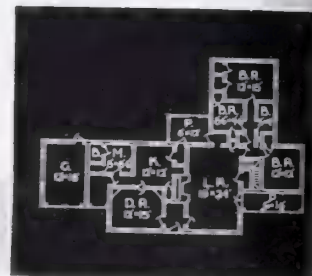
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1936

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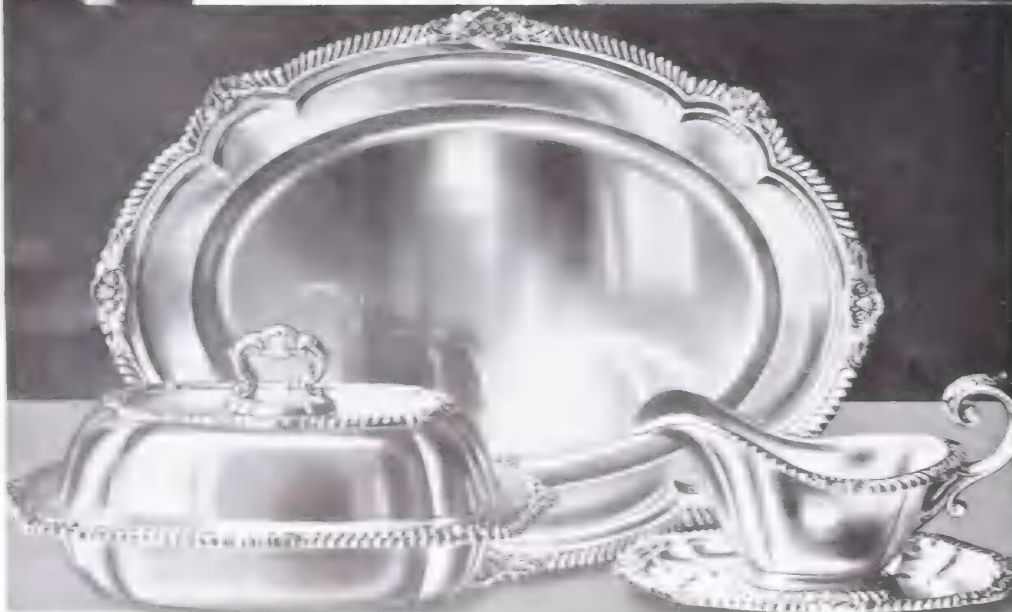


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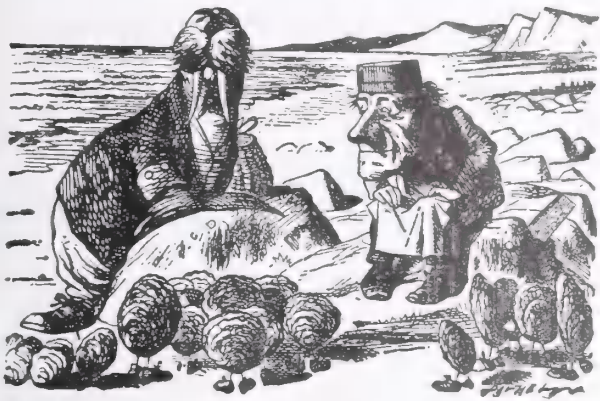
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to talk of many things;

of INTRODUCTION . . . The Walrus we quote needs no introduction, of course, but a new Editor probably does. This will have to be an informal introduction as I must introduce myself as the new Editor of HOUSE BEAUTIFUL. You and I will have much of mutual interest to discuss. From a background of architectural practice and eight years of editing leading magazines, I have an intimate knowledge of the problems of planning and building, and decorating and furnishing the home—and its setting. So we meet on a common ground of vital interest in all that makes the house a home, all that makes for more gracious living.

I know that you are reading the magazine not only for the enjoyment of looking at interesting and beautiful pictures, but, consciously or subconsciously, are seeking ideas that will help you in making your own home more beautiful.

of IDEAS . . . HOUSE BEAUTIFUL is primarily a magazine of ideas. Each page must justify itself by the value to you of the ideas it presents. We are constantly searching for those ideas of both inspirational and practical value that will add to your comfort, pleasure and sense of well-being, and each month bring you the best to be found.

of POLICY . . . Our editorial policy, long established and proved by performance, will not change except as changing times demand. We will continue to present not only what is *new* in decorating, planning, building and gardening but also what has proved the best in the test of time. The mutations of the old so often become the latest fashion that they are as important as the newest inventions.

of EDITORIALS . . . Informal discussions always seem more stimulating than formal lectures. Having written more or less formal editorials for the last seven years, I can't help feeling that almost all editorials are too didactic and too impersonal ever to accomplish their purposes. The gossip columns are much more avidly read than the formal editorials. I had rather talk with someone than be talked to, and the average editorial really talks at you. Therefore, this is really an editorial to end all editorials. But, since there are so many things that bob up in our thinking about the house, its furnishings and its garden that can't be presented in article form and yet which we would like to talk over together, I would like to devote this page each month just to them.

of TRAILERS . . . If Babson's prediction that a quarter of the population may live in trailers within a few years were to come true, the implications economically, socially and politically would be revolutionary. "Our only consolation is—that t'aint so," to quote Dunne's Mr. Dooley.

While it is true that the gypsy life of the trailer may meet the needs of a limited number, every American family, down deep, still cherishes the ideal of having a home of its own. The urge to settle down, to take root and to develop in one locality among one's own friends is stronger than any perpetual wanderlust in a land yacht on wheels.

of REMODELING . . . While I have remodeled houses for others many times, I have never had the fun of remodeling for myself till now. I am going to be my own client this winter and spring and perhaps you'll hear me, as owner, argue with myself as architect. I'll try, like you, to be the ideal client, and still get the kind of house I want.

Herbert K. Stowell



ON A TRAY OF HONTE METAL SPICE CHINA. BULLOWS & CO. WINES, R. WALLACE SIR CHRISTOPHER SILVER, COPPER AND EARTHENWARE. CASSEROLES, BAZAR FRANÇAIS

The Stuffing

AND



by Dorothy Blake

When it comes to stuffing the Thanksgiving bird there are as many opinions as there are on politics. There are the Wets and the Drys—and not all the argument in the world will make one into the other. There are those that stand on the theory that “what was good enough for father is good enough for me” and refuse to use any ingredient which is not dated 1880 or before. Funny part of it is that these stand-patters think all the old-time cooks used bread crumbs and salt and pepper, that they livened up the mixture with some dried sage, put in a few chopped giblets maybe and called it a day. The plain truth is that the farther back you go in books called by such titles as “Ye Ladies’ Assistant” and “Practical Handbook for the Housewife” the more frills and variations you find in poultry dressings. I have a notion that when life was simpler and less amusing, the family cook worked out her desire for change and excitement in the things she did in her cooking. Just a personal theory.

But these women, with unwieldy wood-burning stoves and pots and pans that certainly gave the arm and back muscles no chance to go flabby, worked magic with what their men produced on the farm.

When the noble bird was roasting to a crackling and juicy brown they turned their attention to the vegetables. Here, too, the creative urge, which is the only thing which will lift three meals a day from drudgery to thrill, took the same old everyday winter things from the root cellar and gave them holiday array. They brought up jars of pickled peaches to add their spicy, sweet fragrance to the warm and steamy air. They opened glasses of ruby wild plum jelly and the pink amber of quince. They constructed a meal that put the grown-ups in a state of coma for the rest of the day and usually meant bringing out the tall bottle of pain-killer for the children. But what a grand time they had! And when, since the world began, was there ever any fun in sensible moderation?

So let’s forget the calories and the vitamins and gather ’round the relations. Use to the best advantage the heritage of the past and the convenience of the present!

Spiced fruit always adds such a note of celebration and is so easy to have—even if the thought of November and Thanksgiving never entered your head during canning season. But you’ll have to get at it, just as soon as you can bear to stop reading this article, for spiced fruit needs a period of quiet brewing in its own juices in order that the flavors may blend.

SPICED FRUIT

large can of fruit salad or peach halves	whole cloves
$\frac{1}{2}$ cup brown sugar	stick cinnamon
$\frac{1}{2}$ cup vinegar	

Drain off the juice and add the vinegar and sugar and a piece of cinnamon about an inch long. Bring to a boil. Stick two or three cloves in each piece of fruit and let simmer in the juice for ten minutes. Put in a tightly covered jar and keep in a cool place until the great day. If you use the fruit salad leave the cherries out of the boiling process and add them, clove stuck, when you have the fruit partly cool in the jar—otherwise they may lose their rosy flush.

It may be against all rhyme, reason and thrift but nevertheless here is a way of fixing your poultry for roasting that will give you a crust that is as tender as flaky pastry, as crisp as a frost-covered field. Wash and dry the creature as usual and pay no attention to its own natural fat. Rub it all over with a mixture of bacon drippings and soft butter. If you are one of those who can’t bear to rub fat with your hands use a pastry brush. Then sprinkle a reasonable layer of flour on top and give it time to sink in before putting in the oven.

It will give you a wonderful feeling of competence if the bird is stuffed, coated, in the pan the day before. All you have to be sure about is that your chosen stuffing gets perfectly cooled before it takes up its abode in the interior of the bird and is sewed up for the night.

It’s the accessories that make a costume (*Continued on page 79*)



EMELIE DANIELSON

The pottery bowl, above, is woven like a basket and unexpectedly filled with vegetables. The plates repeat the basketry on their edges and are decorated with brilliant tomatoes. The basket and plates and the vegetable arrangement are by Arden Studios. At the right, a buffet Thanksgiving dinner has just been announced. The table cloth, in brown and natural, comes from Mosse; notice the smart monogram. (If you don't want brown, you can get the cloth in almost any color combination.) The walnut tray for rolls, the blond wood plates and brown-handled knives and forks are from Pitt Petri. The wood birds are from Gerard. The candlesticks, wine cooler filled with fruit and round platter from Kensington. And all the food—the crackling turkey, vegetables, crab ravigotte and tomatoes stuffed with green salad—is from the Plaza Hotel. The silver is the Alvin Corporation's Maryland pattern.

and
le



the Buffet



SF



Soft white stucco walls with yellow and straw colored accents stand serenely against the blue of California mountains

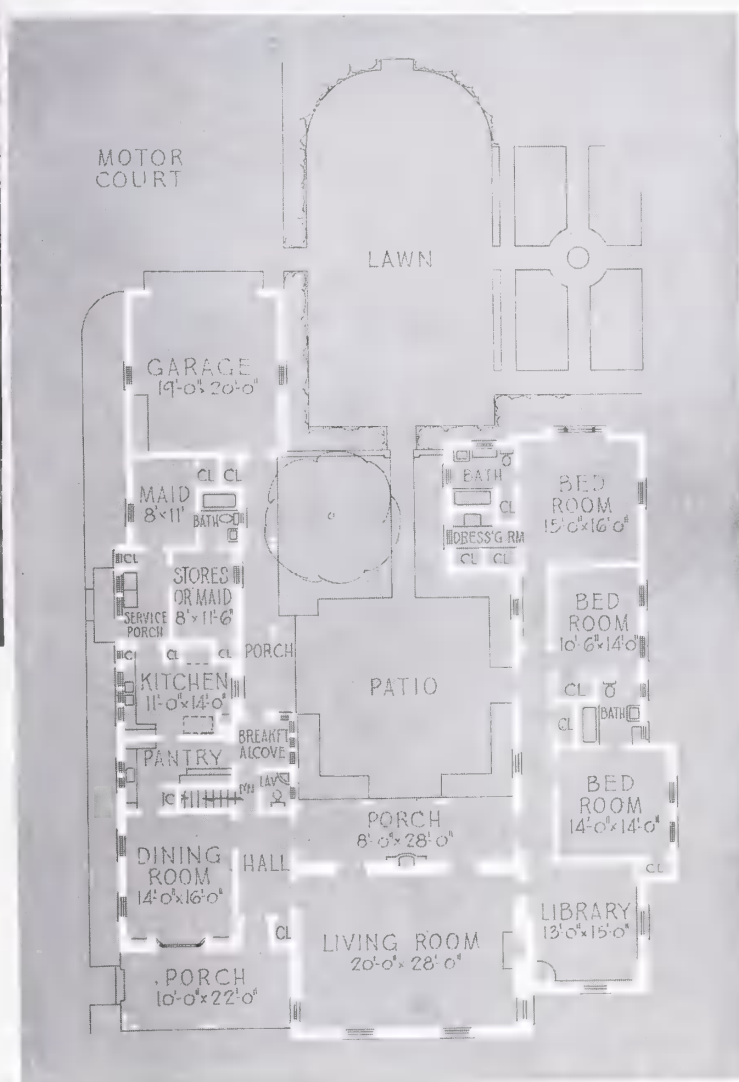
A neat bit of stagecraft was executed by Palmer Sabin, the architect who designed this house at San Marino, California. With the looming Sierras for a backdrop he not only avoided competing in the foreground with fussy architectural devices, but so simplified the façade of the house that both it and the dramatic background gain by the contrast.

That the house, built for Mr. and Mrs. H. S. Parsons, is neither small nor particularly simple is shown by the plan opposite. The U-shaped layout serves the two-fold purpose of giving an unobstructed view of the mountains from the privacy of the patio and allowing for a compact arrangement of the rather spacious plan in a small area. In HOUSE BEAUTIFUL's last Small House Competition, this entry was awarded an Honorable Mention by the jury.

The exterior is of sand-float plaster brush-coated a warm white. The wood framing stands raised on concrete foundations and subfloors, except where a small cellar is provided for a hot water heating plant. The roof is of hand-split shakes, naturally weathered, and all the trim is of pine. Oak floors are used, with planks for the principal rooms. Kitchen and pantry have linoleum floors, and the baths, tile. The living center is, of course, the brick-paved patio, which is readily accessible from every room in the house. The arched niche against the living room wall marks one end of the long axis which points northwestward across the patio and turf to the mountains.



Toward the Sierras



The cool and delicately proportioned patio





by Henry Buxton

GARDEN ESCAPES



I HAVE long been interested in garden escapes. Wandering through the rural countryside you find them—those plants which were cultivated once and have slipped away from the civilization of garden walls to spread themselves in quiet corners. Our older rural landscape owes much of its color to them.

Native American plants are still lords of the pond shores and the rocks, the lovely *Sabbatias* and the red and yellow *Columbines*; native *Trilliums* and *Violets* still possess the woods. Contrariwise, the open farming country largely belongs to the naturalized invader, to the brown *Daylily* with its old-fashioned, tangled muss at many a corner, to the *Bluebells* of Scotland with their dusty spikes nodding in the dusty grass, to the English *Moonpenny Daisy*, and to the coarsely handsome tops of *Queen Anne's Lace*, *Old Roses* and *Bluebells*, *Daylilies*, *Tiger Lilies*, and *Herbs* are other naturalized garden perennials. It is pleasant to seek out these strays from an earlier day of gardening, to mark them and try to trace down their ancestry and their history.

The phrase "garden escape" is a rather general term. Many plants can get along very nicely without human aid—the clumps of *Golden Glow*, for instance, which one sees by old farmhouses long gone to ruin—but they do not overrun the land. *Golden Glow*, by the way, is somebody's doubling of a fairly common native wildflower of the northeast, *Rudbeckia laciniata*, and like many a horticultural invention must keep itself going from the root. It is

not a plant I particularly cherish, for it is essentially a wildling dressed-up and not at ease in its horticultural clothes; the growth is tall, awkward and weak, and the greeny-yellow of the flowers is nothing whatever to write home about. But there is an awful lot of it, and the established plant is practically unkillable. Gardeners generally end by regarding it paradoxically with a contemptuous admiration. But I digress. Plants of this sort are best called "colonizers." The true "escapes" seem to me essentially those things which overrun a whole countryside—the *Saponarias* or *Bouncing Bets* of so many a country road, the *Tiger Lilies* of Maine, the *Spice Pinks* of lower Cape Cod, and a number of others. Like stars visible to the naked eye, they are not really as numberless as they seem.

To the naturalized and half-wild colonizers let us then turn first, and the reader must forgive me if I keep to a selection. I often find growing near old and long abandoned farms a little variegated leaf plant which modern nurseries do not carry: few gardeners seem to know its name. Growing about a foot high, and massing thickly its leaves of parchment ivory and parchment green, it flowers in good summers with an umbellate disk of white held well above the foliage. This is the old-fashioned *Silver-Edge* or *Goutweed*, *Ægopodium podagraria*, and I often wonder why people do not use it more in country places to the north. Not too much of it, just one rustic circle round a decrepit apple tree or along the borders of a path. The bed or place in which it is used should always have a definite form, and the

plant cannot be mixed with anything else. Colonizers of this sort are good for difficult places, especially if you are willing to use a commonplace thing which will grow healthily rather than an invalid splendor.

There is one plant occasionally encountered which has actually lingered on from Indian gardens. This is a native Sunflower, that *Girasole*, *Helianthus tuberosus*, which a phonetic misunderstanding has turned into the Jerusalem Artichoke—a favorite food plant of the Indians. A plantation of it on some pleasant island or in a field by a brook or river is pretty good evidence of Indian occupation. To my mind, it is much the best of our perennial, autumn-flowering Sunflowers. It is hardy, its tubers can be used as a food, the growth is strong, it does not wilt on blazing days as the swamp Sunflowers do, and the flowers themselves are charming, being a fine, rich golden-yellow in coloring, and thickly petaled round the disk. Nurseries which specialize in American wild plants sometimes have it on their list. It spreads with power, so it is best to be a little careful where it goes. The separate main stalks all tending to grow about the same height, it can be used with unusual success as a hedge or screen. Do not thin it, but let it come up thick and strong. There is a fine bed of this flower on the historic island of Monhegan.

The old-fashioned copper Daylily, *Hemerocallis fulva*, is perhaps as familiar a colonizer (and accessory seeder) as one can find. It seems to grow everywhere. This green antique is an inheritance from colonial America and a still older England, its native habitat being the temperate belt of Eurasia from Central Europe east and on into the Asiatic midlands. The modern *Hemerocallis* hybrids are so hardy and really beautiful in color that it is perhaps scarcely worth while to dig up and transplant roots of this older plant, yet it is not without charm or garden rights. The familiar coppery blooms rising above the spreading wallow of green are of a good color, and the new, clean growth of stalks

emerging in the spring is pleasant to see in those days "when the birds have eaten up the snow." Perhaps it is through a sense of the past that the plant most touches us, with its familiar leaves recalling to the heart other roads and other years, and the memory of a child's hand reaching to the ownerless blossom across the timeless quiet of a remembered afternoon. Plants which have a long association with man are privileged. Perhaps there is room for this in some half-forgotten, tree-shadowed place.

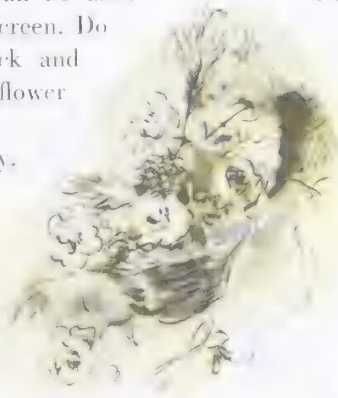
Other colonizers there are, but I do not want to set down just another list: there are already too many of those easy and non-too-accurate devices. However, here are a few. In Pennsylvania and Virginia, the garden Daffodil and the *Narcissus poeticus* have both been reported as growing wild, in Massachusetts a whole hillside in the Berkshires (a limestone region) is covering itself with creeping Thyme, and in Pennsylvania again the little Wood Tulip, *Tulipa sylvestris*, has become a local American. There's one Tulip, thank Heaven, safe for a time from the improvers! The stalks of some of the

Darwins are now so tall and out of proportion that the leaves look dwarfed

and meaningless and the blossom has become a sort of exquisite cup on the top of a green bean-pole. When will people learn that proportion is as much a part of a flower as its color?

Returning to colonizers, *Vinca minor*, the Ground Myrtle of old gardens, is a half-wilding all through the East—a fine, unspoiled,

hardy creeper with form, flower delicacy and color, and an especially grateful quality of restraint. It ought to be used more, and rescued a little from its association with cemeteries. (You can't move nowadays without stepping on *Evonymus*.) Valerian, or Garden Heliotrope, is going wild all over the summer islands of Maine: I have found it even in grassy clearings of the woods. As a specimen plant it is rather nice; as a massed thing, it seems a little coarse. (Continued on page 93)





REGENCY. Brown satin draperies, faced with Nile green, and off-white taffeta curtains. Feathers on a pink mirror. Decorated by William Pahlmann. Lord & Taylor. Brown satin dress after Vionnet. Lord & Taylor.

YEARS OF GRACE

in Dress and Decoration

For every decade in dress, there is a decade in decoration that sympathizes. But today is exciting; decorators and dressmakers have met at last, like parallel lines in infinity, to give you any decade you choose. Costumes for you, settings for you—drama.

More than a hundred years ago, George IV was rake and Regent.

Then ladies of fashion turned from the spun-sugar sweetness of pastel flounces to the virility of the Court. Their frocks grew simpler in line, but more opulent in color and fabric. Their houses had a classical severity; but their windows were elaborately draped. And always they used the three white feathers of the Prince.

EMPIRE sofa and accessories, R. H. Macy. Macy's copy of Lucile Paray's bengaline dress and Vionnet cape.



Napoleon was a soldier. In the French Empire, walls were architectural, and furniture had a Roman simplicity. Strong deep colors sounded the notes of imperial pomp. Ladies were helplessly, high-waistedly feminine; and yet they stole from the army the heroic sweep of a cape, and its color.

Victoria was womanly and more than moral. She liked lace at her windows and flowers on her walls as much as she liked the velvet management of Disraeli. And so the ladies of her reign fainted sentimentally into chairs upholstered in the satin of their Sunday dresses. (Curves were vital.)

Step into the faster tempo of today. Hear our clamor for new forms and fabrics. See our houses: simple and worldly, efficient but gracious. Look at our clothes and think "stream-lined." . . . Or, if you still want curves and coquetry, they are yours. Dress your type and give it its background, too.

MODERN window and sofa from Altman's Progress House. And a fitted flannel house coat, from Altman's.





VICTORIAN red satin chair, Jones and Erwin. Carpet, lace curtains, table and portrait, Bruce Buttfeld. Blackamoor from Pierre Dutel. And a satin dress, banded in soutache, of Edwardian red. Bonwit Teller.



America

EDITOR'S NOTE

Once again we give you houses—this time in Cleveland and neighboring Youngstown, Ohio. They are typical of the host of new small houses which is rising in formidable parade throughout the country. They all are linked to the past in the basic aspects of their design, yet whether they are planned by architects or not, they express by fresh detail a new cleanness of line, a feeling which belongs to today alone. In the examples on these pages the conventional building materials are used in the conventional places, but are handled in a new way. And while several types of material may be combined in a single house, the mixture is studied and good harmony results. Stone and brick have always been favorites in Ohio.



1 In Gates Mills, a Cleveland suburb, Munroe Walker Copper, Jr., designed informally in rough stone and clapboards.

2 Simplicity and restraint in brick, by Maxwell Norcross, architect. Notice the effect of quoins gained by recessed brick.

3 A white shingled house accented by a wall of contrasting stone random ashlar. A large bay is the dominating feature.

4 The same careful laying up of random ashlar marks this Youngstown house just completed. Munroe Copper, architect.

5 Not far from the house shown above it is another by Mr. Copper in brick, stone and wood. And again a large window.

builds

★ CLEVELAND
★ YOUNGSTOWN



4



5



6



7



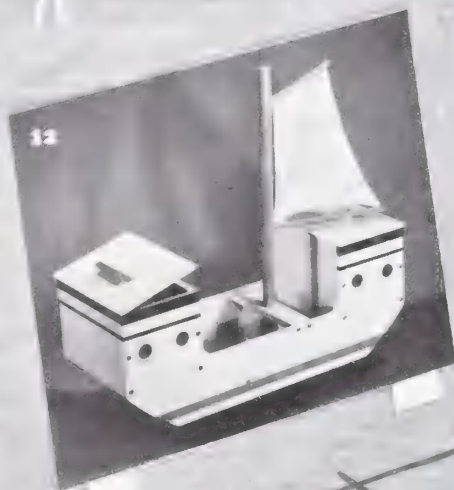
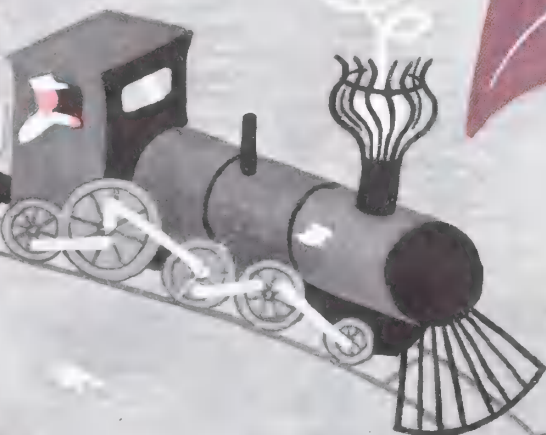
F. S. LINCOLN

- 6 A simple traditional design by Cook and Canfield, architects, done in brick veneer with a high belt course of header brick.
- 7 Narrow clapboards, a good gambrel roof and a pleasing entrance mark this cottage by Mr. Copper for a large estate.
- 5 A smart device used by Mr. Copper is the inclosing of a clapboard wall within a stone frame, thus lowering costs.

Riches



lais Special



1. Music box, Eskimo bank, Mortellito Studio.
2. Musical clown from F. A. O. Schwarz
Distributor, Ethel Page
3. Musical lion from Saks-Fifth Avenue
4. Australian bear from F. A. O. Schwarz
5. White horse, F. A. O. Schwarz
6. Tyrolean dolls from Clem Hall
7. Mechanical guitar, Mortellito Studio.
Candy boxes, Clem Hall
8. The Quintuplets on a hayride, F. A. O. Schwarz
9. Doll and cradle, F. A. O. Schwarz
10. Rooster scrap-basket, Mortellito Studio
11. Chicken lamp, from Mortellito Studio
12. Pirate ship, Mortellito Studio



by Lee Simonson

Furniture *into* walls

A bed designed by the author in 1930. At its head are telephone, night-light and radio. The semi-circular chest of drawers pivots.



Morris Sanders designs a bedroom with built-in drawers and cabinets. Light falls on the dressing table through glass blocks.

RICHARD GARRISON



To realize how time has changed the furnishing of our homes, just recall to your memory the contents of the moving vans of the last four generations. Eighty years ago, in addition to the beds, chairs, tables, desks, bureaus, rugs and pictures that we still carry about with us, there would have been a few Franklin stoves as well as the kitchen range, a washstand and a clothes cupboard for every bedroom, the dining room dresser and china cupboard, a wooden laundry tub, a tin bath tub and the polished shrines that solemnly hid the necessary but unmentionable *vases de nuit*. Except for its open fireplaces and an occasional corner cupboard, if the house were a relic of Colonial times, the house that one moved out of and the house that one moved into were empty shells, as bare as Mother Hubbard's cupboard. A family took with them their entire apparatus of living.

But with every succeeding generation we have been prepared to leave more and more behind, expecting, precisely because we were moving into a newer and more modern dwelling, to find there, anchored to the walls, what had up to then been essential pieces of furniture. The trend toward simplification of our house furnishings that has been significant is not the surface simplification, the "good taste" that discredited lambrequins, whatnots and any amount of bric-à-brac, but the simplification which has taken more and more essential pieces of furniture out of the hands of the cabinet maker and put them under the control of the architect as part of the plan of the building itself.

The bathroom, the kitchen, the pantry and the central heating system are obvious instances. But the clothes closet is as typical. Twenty-five years ago when I rented a Paris studio that had just been built, I had to move in with a *garderobe* in order to have a place to hang my clothes.



AXEL F. FOG

Bookcases and tables built in with a sofa make one complete unit. R. M. Schindler, architect, created this for a California house.



RALPH STEINER

The telephone, lights and books are all conveniently placed within reach of the bed in the home of the designer, William Lescaze, architect.



The comfortable living room group above turns into two beds at night, as in the photograph below. Designed in Paris by Paul Bry.



Who these days would think of renting an apartment without "ample closet room"? Yet each closet, now a mere hole in the wall with a door that breaks the surface of the wall as unobtrusively as possible, was once an "important" piece of furniture that could dominate a room. Its decoration—painting, inlaying, carving—was as much a part of the decorative scheme of a room as draperies or tapestries; its surface supplied any number of craftsmen with a chance to express themselves. Such cupboards, the peasant's or the prince's, now furnish our museums rather than our houses. They are undoubtedly beautiful, more so than built-in closets that have taken their place. But that will never cause them to be revived on a wide enough scale for anyone to be able to make a living designing or decorating them.

What distinguishes interior decoration today from that of a hundred years or so ago is primarily the decreasing number of surfaces that can be ornamented or need to be. The reason is, of course, that ornamentation, like every other form of art, has social as well as aesthetic roots, and was originally meant to impress something more than the eye. In the feudal society that survived in France until the revolution, and in England even after the passage of the Reform Bill, gold, glitter and elaborate ornamentation were the most effective ways of expressing not only a person's wealth but his rank. The cohesion and efficiency of a feudal society depended to a very large extent on the ability of anyone to recognize instantly to whom he was expected to tip his hat and who was expected to tip his hat to him. Decoration and ornament in any *ancien régime* had the functional value that epaulets, stars and stripes still have in any modern regiment. Madame de Sevigné, visiting the Governor of Brittany, ordered one of his retinue to prepare supper. He proved to be a nobleman who had been careless enough to wear a hat without an edging of gold braid. It was he, not she, who apologized. A few years previously a young gentleman of quality in the South of France had been severely fined by the local magistrate because he dressed his lackeys too elaborately. In the absence of a Bradstreet, a Who's Who or easily verified charge accounts, it gave him a credit rating beyond his means. When Joshua Reynolds became the most fashionable portrait painter of (Continued on page 91)

Muddling the old catch phrase to suit the present purpose, "What goes up must first go down"—way down, surely down to hard soil and as surely below the frost line. Footings come first, and logically the house stands upon these. Only if the footings are correctly made can any house be sure of standing square through the vicissitudes of time and weather.

Thus properly the story of the building of this house starts down in the thick red clay of New Jersey—Westfield, to be exact, in the new community of Wychwood. S. H. La Fontaine, engineer and builder, did the job. Below the planned level of the cellar floor along the foundation line, footings of concrete were poured to a width of sixteen inches. When the forms were built, a groove was molded along the top of the footings, and this was sloshed with Portland cement to act as a key for the first course of cinder blocks, ten inches through, which formed the basement walls. So the floors of this house should never settle, nor the walls show cracks, nor the doors sag because of foundation failure.

Above ground the house stands (in mid-September with its first coat of paint still wet) close to the sloping grade against a wooded background. Its façade is of painted face brick, its ends of wide clapboards, its windows, dormers, cornices marking it as a very pleasant example of story-and-a-half cottage, Colonial brought up to date. The architect, J. Floyd Yewell of New York City, planned it so shrewdly that despite its compact appearance it contains a surprising amount of space: living-dining room, breakfast room, kitchen, maid's room and bath, guest room and bath on the



PHOTOGRAPHS BY RALPH BAILEY

from the ground



Late July, with the foundations coming up. 1



Early August—the flesh goes on the skeleton. 2



HOUSE BEAUTIFUL, camera in hand, reports the building of a house from hole in the ground to chimney top. At the left, the house completed outside, with its paint still wet. It was designed by J. Floyd Yewell, New York architect, for the Certain-Teed Products Corp. It is owned and was built by S. H. La Fontaine, engineer and builder, on Kimball Avenue, Wychwood, ■ recently developed part of Westfield, New Jersey.

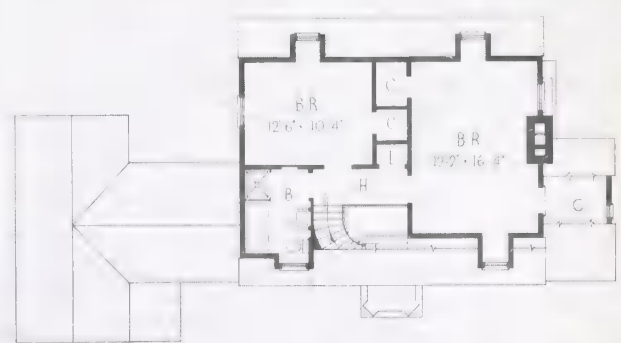
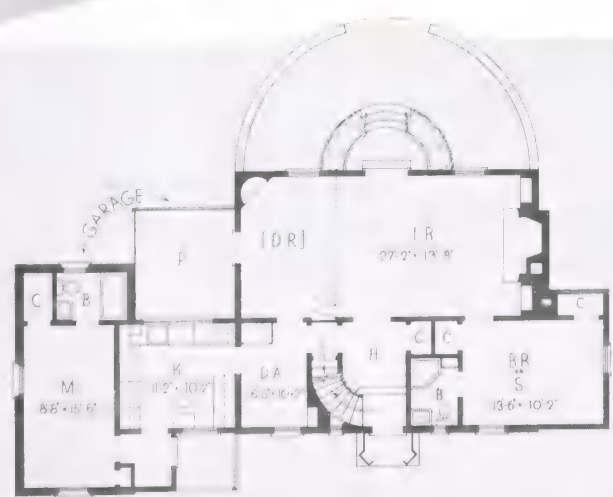


Not long after, some painting is done. 4



And early in September the brick front is up. 5

In a fortnight the roof is on. 3



first floor; two bedrooms and bath above; huge recreation room with fireplace, heater room, laundry, and two-car garage in the basement. The construction is straightforward wood frame, with sheathing of insulating board, a plaster base for outer walls of reflective insulating lath, and brick veneer for the service wing as well as the front. The details of the exterior, specially designed, are all of wood and contribute in no small degree to the satisfying appearance.

The formidable array of progress photographs on these pages tells the story more vividly than words. Beneath the large view of the just finished house (6) are five smaller pictures, all taken in the same direction. From the hole in the ground (1) showing the gray cinder block walls, to the framing (2), the sheathing (3), the putting on of the siding, the finishing of the roof (4), the laying of the brick (5), these general views carry the narrative. The ten detail shots that follow illuminate a number of less conspicuous but equally important aspects of the job.

Start at the bottom again. Number 7 at the left shows three vital parts of the foundations, apart from the walls themselves. Against the outside of the solid cinder blocks is a coat of rich waterproof cement; on top of that is a layer of mastic waterproofing; and projecting laterally below the walls, covered with the waterproof cement in a sloping joint, is the all important footing. Now jump to number 9. The foundations have been finished and the floor joists and sills placed in position. The workmen are raising the inner living room partition into place at one lift. The studs and plate have been fabricated flat, and less than an hour after the partition was raised the first second-floor joist was lifted to span the living room.

Skip again, to number 11, where a good deal of progress is reported. The frame is up; roof rafters have been set and the roof boards nailed. Window and chimney openings have been framed and the chimney itself has reached the level of the second floor. On part of the dormer and the rear wall, the heavy insulating sheathing board (Continued on page 86)

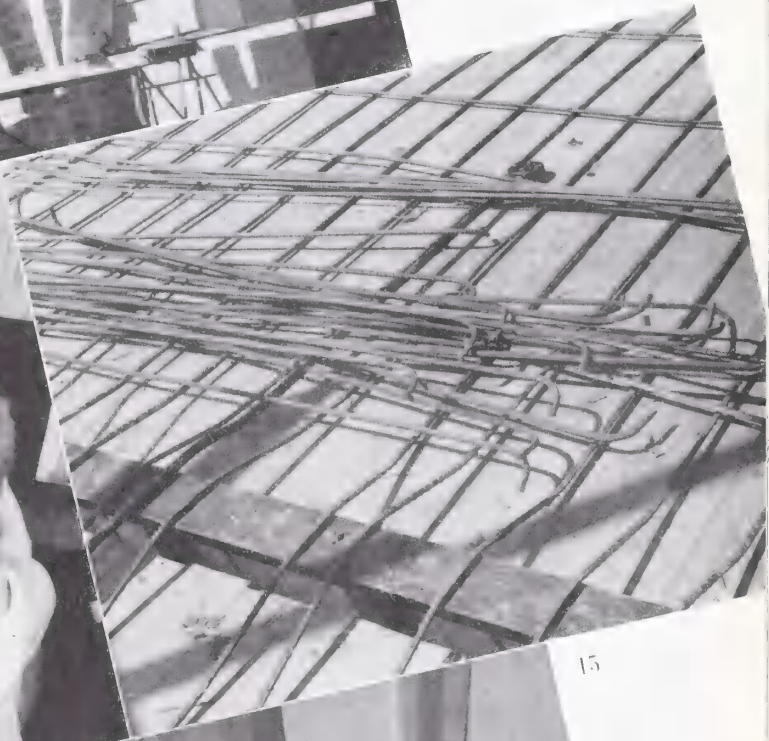
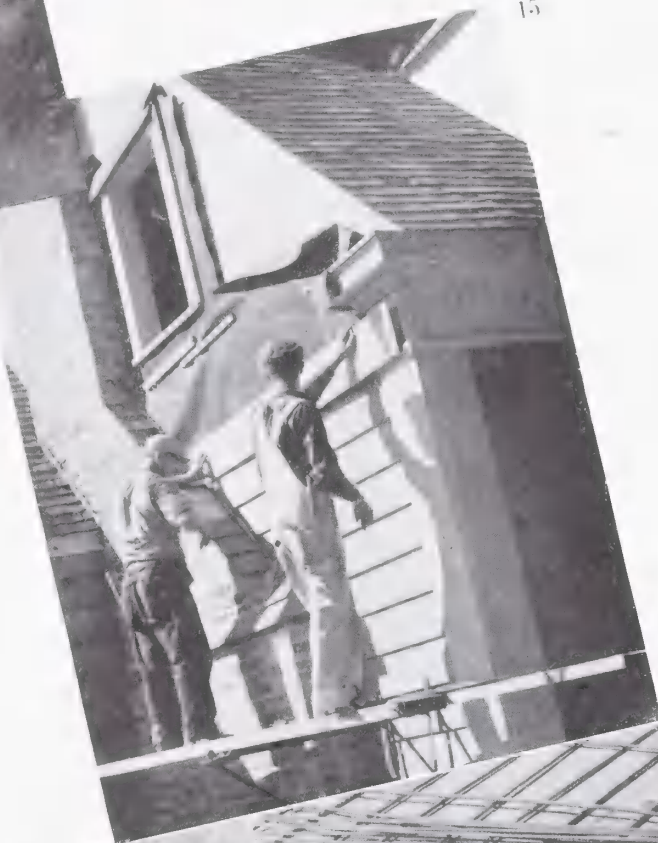
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11

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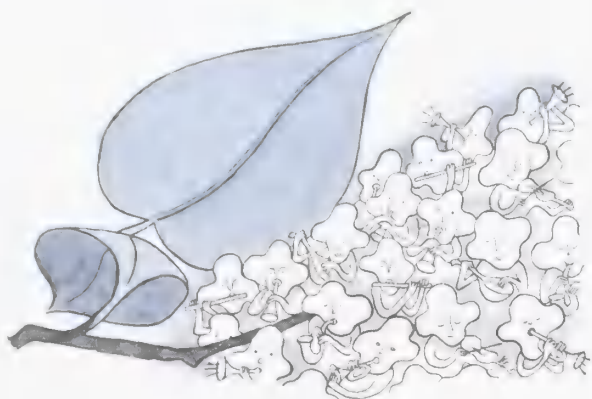


Beneath the epidermis of any house is a structure almost as complicated and varied as the human anatomy. The camera shots on these two pages picture ten aspects of the house at Westfield which will remain invisible after the job is completed. Among the operations shown and discussed in the text are waterproofing, masonry, framing, flashing, laying up the chimney, making a concrete floor, attaching siding and installing ducts.

SPECIFICATION SUMMARY ON PAGE 87

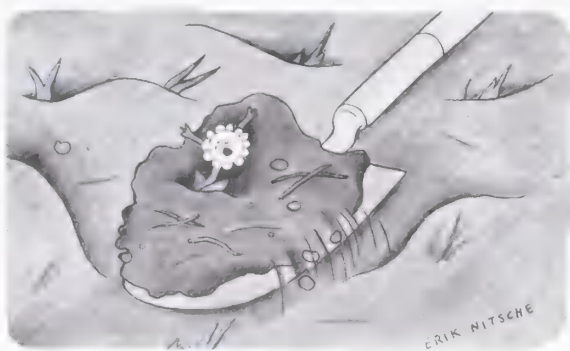


by HELEN MORRIS HAVE YOU REMEMBERED!



- to lime the lilacs

A heavy application of ground limestone bought at any agricultural store, applied each autumn, makes the bloom of these shrubs far more abundant and the foliage healthier in appearance. Scatter it on the ground until it looks like a fall of snow. Liming is one of the important tasks of the moment for all ground areas except where the sour soil loving plants are growing, such as Rhododendrons, Azaleas or Laurels—members of the Heath family. Rose beds and bushes need it badly; dig in a cupful around each Peony and give all the Lilacs a pint for each small bush, a quart for a large one.



- to care for the ground covers

The general rule for all low-growing plants or ground covers for winter preparation is to clean them of seeds and dead leafage, taking care not to disturb the matted growth. Pachysandra, Japanese Spurge, has one kink to be observed: the plant springs into growth quicker in the spring if the top whorl of leaves on the stalk is removed now, thereby securing greater vitality and less legginess. Under the runners of Myrtle, Vinca, sprinkle a layer of fine, loose soil. The tendrils will fasten to this more readily than hard earth, and form rootlets for next season's crop. To encourage English Ivy to mat in approved fashion peg down every loose runner.



- to soil pack the tender things

The right kind of protection against freezing and thawing is the soil pack, which is nothing more than banking with good earth. It is never wise to scrape up the soil required from the bed itself. Bring it from some other spot. Wait until a killing frost has blighted the last of the garden flowers, then cut the plants down and heap the extra earth up around the base of the plants or shrubs into a pyramid twelve or fifteen inches high, and pack it hard and solid with the back of a spade. Incorporate a powdering of horticultural lime in the mound. All Buddleias are to be cut down to about twenty inches; Japanese Anemones a little less; Roses to fifteen.

- the tricky perennials

Peonies. The foliage should be cut off and burned to prevent any harboring of disease, for if it is left to mold and rot on the ground it is a fertile source of trouble. Cut the leaf stalks off close to the ground as soon as they ripen and destroy them. Use no manure, but mulch with salt hay, straw or leaves.

Delphinium. Cut back all stalks and large leaves, leaving any young new growths not likely to become water soaked and decayed. This is the principal danger to be avoided in bringing these clumps through the winter. Scrape out an inch of soil for the space of a foot around each plant and fill in the depression with coal ashes, drawing them up around the crowns. In addition, coal ashes discourage slugs. Dig naphtha flakes around the plants.



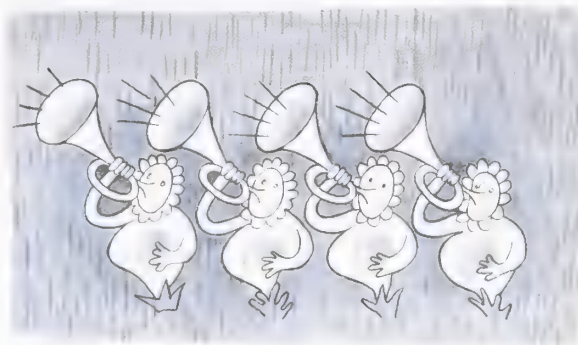
- to save the leaves

Not all, but enough to form the nucleus of a compost pile. The decayed fallen leaves return to the sod the elements which have been taken from it, and one ton of leaf mold equals twenty-five tons of manure. Pack the leaves away in any spot available, sprinkle lime between every six inch layer, and use the commercial decomposer Adco to hasten the process. (Directions are on the bag.) By spring the heap will have become fine mold, the only agent to keep the gardens young. One or two inches should be added to the earth twice a year to enrich it, purify it and ward off disease. Destructive plant germs will not lurk in a soil kept fresh and sweet.



- to care for the lawn

Fall work is valuable. After the last mowing, dig out any weeds and give a light dressing of fine bonemeal. Just before freezing, powder with lime and apply either a couple of inches of leaf mold or peat moss. Or, best of all, in localities where they are procured without too much trouble, use tobacco canes which look like little sticks. These last accomplish three purposes: a protection for the tenderest grass; an insecticide, for the tobacco extract seeping into the ground destroys maggots and worms; as a fertilizer. Do not cover the lawn so that the grass cannot be seen, but just so that snow or ice will not lie directly on top of it.



- to cultivate the ground

It is an excellent scheme to work the ground in the same manner as you do in the spring. Weed seeds are discouraged, insects in the ground are too sluggish to reestablish themselves if thus disturbed, and a loosened soil is more receptive to the moisture carrying to the roots such essence of fertilizer as may now be applied. When cultivating spread over the border a blanket of soil enriched from compost made by last fall's leaves, extra manure taken from the beds in the spring and the summer's grass clippings mixed with bone flour. Pile on an extra depth over half-hardy things whose roots endure only a few degrees of frost—such as Wallflowers, Plumbago, Alstromeria—as well as on recently planted bulb locations. (Continued on page 105)





furniture



Furniture from Grand Rapids. It's a phrase you've heard for years; but did you know that it means more today than just furniture? Did you know that besides good workmanship and finish, it means authentic copies of antiques and the best of modern design? Look at these:

- The mahogany beds at the top of this page are Sheraton. They come from Robert W. Irwin and you can buy them at McCutcheon.
- And the pie-crust table at the left is of blond mahogany (a lovely color) from the Imperial Table Company. Lord and Taylor has it.

from the makers



■ Southern Colonial: doesn't it sound hospitable, aristocratic, graceful? On the opposite page, in the large photograph, is the Fairfax dining room furniture, named for a famous Southern gentleman, Thomas Fairfax of Virginia, and worthy of hospitality North or South. This comes from Berkey and Gay, and can be bought from Bamberger's.

■ At the top of this page is a small mahogany table with exceptionally delightful lines, from Johnson-Handley-Johnson. Lord and Taylor has it, and has too the chair covered in striped red and white satin. (Do you remember our reporting the chic of stripes last month?)

■ And in this decorative corner at the right is a tiered mahogany table from the Imperial Table Company. The love seat is scarcely larger than a big chair, upholstered in flowered mohair with a blue ground. This is from the Mueller Furniture Company. Both may be had at McCutcheon.

■ Haven't we been saying for weeks that modern design is getting better and better? Grand Rapids proves it for us conclusively by making this bedroom furniture in a modern design so clear and charming in line as to challenge the classic. It is blond acacia, and there is also a bureau, not shown, Widdicomb Furniture Company, Lord and Taylor.



— and flavor to taste — with herbs

This herb renaissance is still the strongest of the garden enthusiasms. Five years it has been with us and still you hear the fevered discussions of this herb and that one with a certain wild abandon of pronunciation. But whether you say "an 'erb" or go British and insist upon aspirating the "h" to call it "a herb" you continue to grow them.

During the short period of herb ascendancy old books have been reprinted, new books rushed from the publishers. Nurserymen have hastily renovated forgotten varieties and seeded new ones. Thousands of the plants have been set out by trusting gardeners who, it must be admitted, possessed only the most nebulous idea of what herbs are for. There are plenty of reasons for this, of course. Legend and sentiment have intrigued. But the original practical reason for herbs in the garden has been pretty generally lost sight of.

Nor is it easy for anyone who does not like puzzles to find out the supposed missions of the various plants. Recent herb books treat the subject alphabetically, which brings Fennel for sauce next to Feverfew for headache. And it is in the same hodgepodge of association that the herb area is usually planted. It would make for clarity if plants of a purpose flocked together with their usages clearly indicated. The best means I know of is one employed in the Ecole des Plantes at Montpellier, France, a botanical garden founded in 1593 by Richer de Belleval under the patronage of Henry IV. There the mission of each plant is indicated by the color of the label on which the name is printed, so the most casual glance conveys immediately the practical usages of the plant. The colors, application and type examples are as follows.

Red—Medicinal or officinale. Valerian; Pulmonaria; *Artemisia absinthium*.

Yellow—Culinary. Savory; Mint; Basil.

Green—Forage. Alfalfa; Buckwheat for bees.

White—Aromatic. Costmary; Anise; Ambrosia.

Black—Poison. Aconitum; Henbane.

Striped—Use undetermined. This label would probably mark most of our herbs today!

In the average plot, medicinal, culinary and aromatic herbs will predominate, so (Continued on page 88)

by

MRS. IAY CLARK, JR.

MINT

For peas, either fresh or in soup.
Sprinkle on boiled potatoes and carrots.
One half teaspoonful in currant jelly for roast lamb.
A dash in cream cheese in sandwiches.
A pinch in apple sauce.
Keeps mice away.

BASIL

Improves any dish containing tomato.
Sprinkle over boiled or creamed potatoes.
Mix with cream and cottage cheeses.
Dust on salads.
Fetter Lane Sausages.
1 lb. pork fat and lean, grind finely,
salt and pepper to suit.
1 level teaspoonful basil.
1 saltspoonful each marjoram and tarragon.
Mix well, make into cakes.

THYME

Soup flavoring, especially made with onions.
Oyster stew. Meat stews.
Beef loaf.
Pot roast.
Turkey and chicken stuffing.

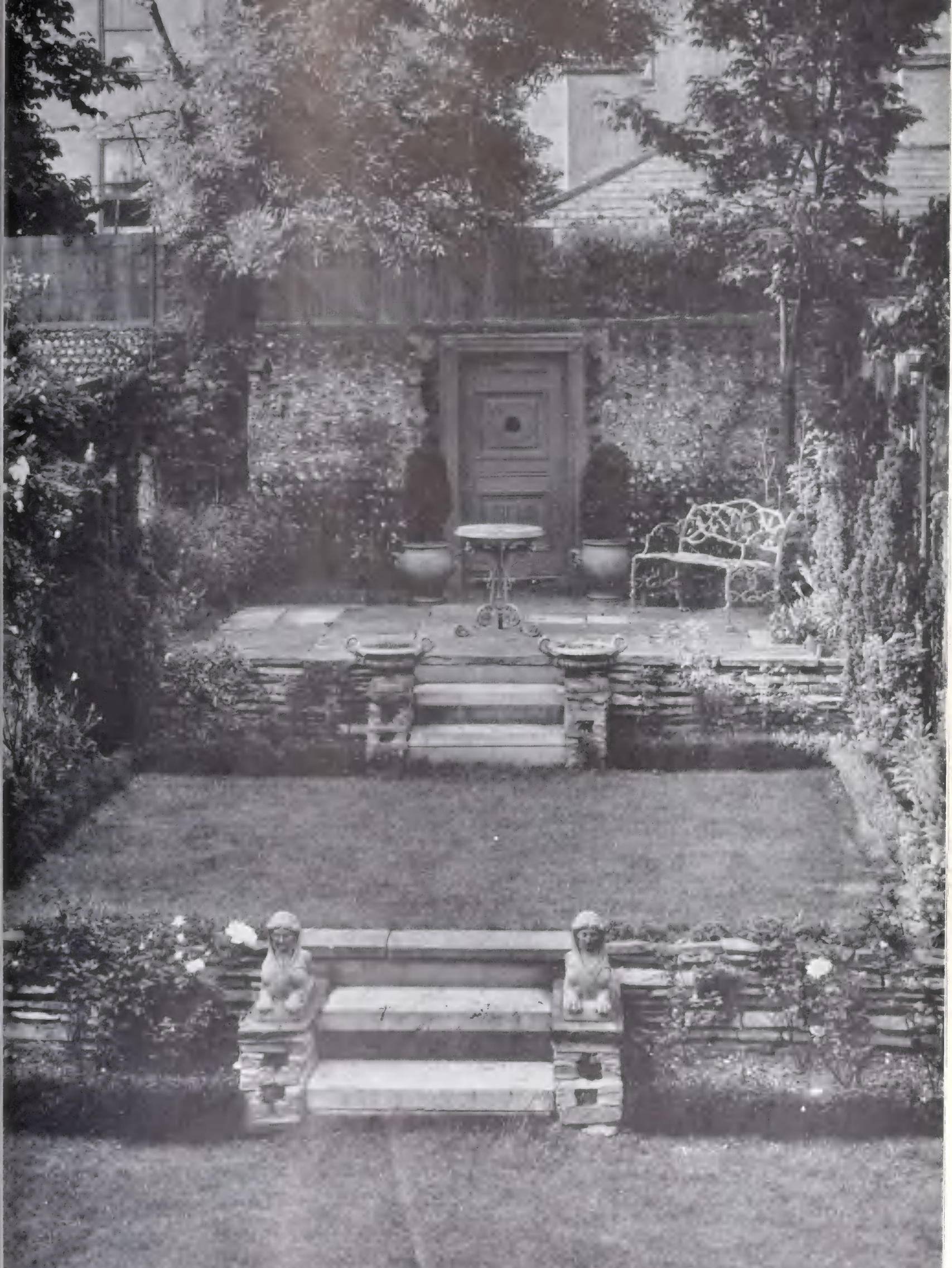
SAVORY

Flavors all beans, lima, string, shell.
Put in the stuffing of
turkey, veal, fish, duck, goose.
Gives quick relief when
rubbed on insect bites.

FENNEL

Sauce made the same as parsley.
Sauce for fish, especially salmon and mackerel.
Seeds to flavor apple pies. (Use dill also for this.)
Powdered will drive flies away.





The intimate terraced garden designed by Mr. Edward Knoblock, famous English playwright, for his home in the south of England.

budget apartment



The small but friendly foyer is covered with a scenic paper. Below, the bedroom furniture is maple, and the scheme is gay with polka dot chintz, white organdie, and a huge ribbon bow.

The world is full of people who shudder at the very word budget. To them, a budget is filled with horror; it means economizing on a lamp shade that comes apart the first time it's dusted. It means going without enough comfortable chairs for years—until, in fact, some aged uncle dies leaving a burgeoning will.

But a budget needn't be sheer horror. It can be, as it is in this apartment that Sloane has furnished for \$1000, an amazing education in how to decorate with genuine distinction for exactly what you have to spend. Suppose that it is a thousand dollars. Suppose that, for that amount, you have to make a living room and bedroom not only comfortable but attractive. Could you do it? Here's how:

Use neutral colors where there is a lot of space and save your bright colors for accent. Use enough patterned fabrics to give life to your rooms, but not enough to make them "busy." Don't ever try to economize on rugs; you can't. Only the best is good enough, and only the best will last through time and good taste. Buy furniture of good design, and don't be carried away by an astonishingly low price, if the piece itself isn't exactly what you want. Be sure to save enough out for those little touches (like an organdie bow on your dressing table) that make the difference between a nice apartment and a charming one. And finally, use your imagination.

In the living room, the carpet is beige, and the walls are yellow. The chintz draperies are covered with flowers blooming on a white ground; but the predominating color is a clear fresh green that is repeated in the upholstery. The Sheraton secretary between the windows is a piece of furniture that can go through life with you, even if you spend your old age in a mansion with forty-five rooms. Here, it is put between the windows, to balance the fireplace group on the opposite side of the room.

Blue and white polka dot chintz and flowered wall paper make the bedroom gay. The dressing table skirt is of white organdie, with a huge blue bow. In the small foyer, a mahogany bench, a side chair and a round mirror are not included in the budget. (Continued with itemized prices on page 98)



BEDROOM
AND
LIVING ROOM

for
1000
dollars



In the living room fireplace group a wing chair upholstered in the drapery chintz ties the room together. The Armilla hooked rug is a paler shade of beige than the carpet, contrasting effectively.



F. S. LINCOLN

SHOWN IN W. AND J. SLOANE'S
NEW TOWN HOUSE OF YEARS

In this view of the living room the window treatment is shown. Note that the Sheraton secretary is perfect for the room architecturally, and balances the fireplace group on the opposite wall.



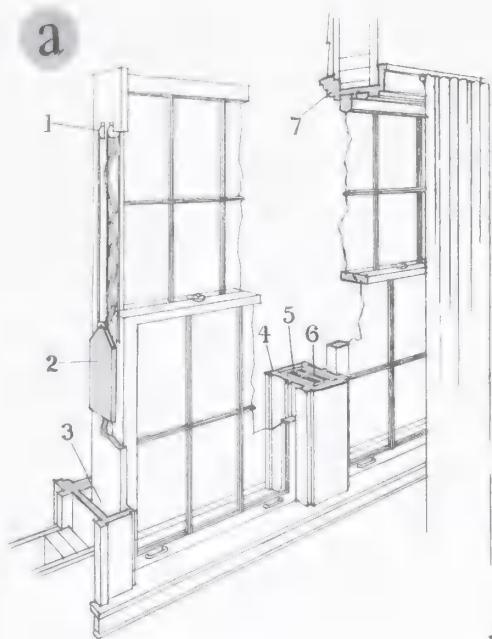
SCOTTY WELBOURNE

h ighlights *on* windows

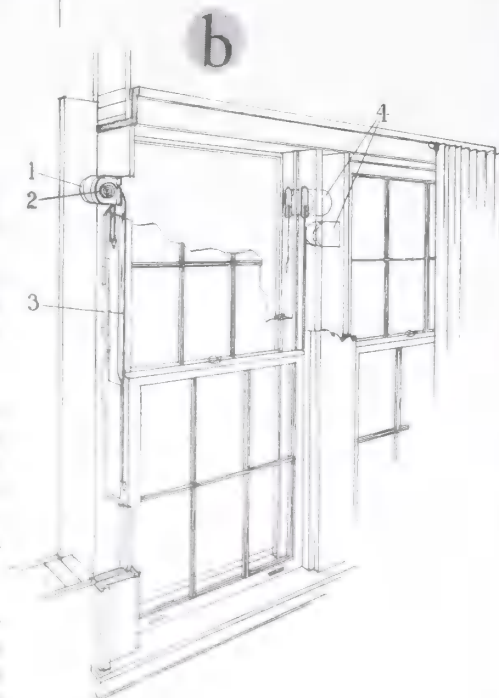
by ETHEL B. POWER

Once upon a time someone chopped a hole in the wall of his dwelling, and the first window was born. Like the inventor of the wheel, the man who originated the window is anonymous, but his idea was a major contribution to humanity. It all began a long time ago, yet only three centuries back the Pilgrim fathers were chopping holes in log walls and covering them with oiled paper to let in a little light if not air. Glass had to be imported to the early colonies, and it was expensive. Besides, windows were luxuries and were taxed as such. Too much light and air was bad for the pocketbook. Then, too, there was the menacing Indian to be reckoned with.

There is no point in tracing the development of our windows through the years. But that development occurred, more or less logically, until today some of our houses use walls only to frame vast areas of glass. Such prodigal use of glass is, of course, the extreme and seems sometimes to be a mere tour de force. Yet it is obvious that it is easier to reduce the size of a window by draperies or screens than to enlarge it. The normal scope of the window, in size, proportion and placing,



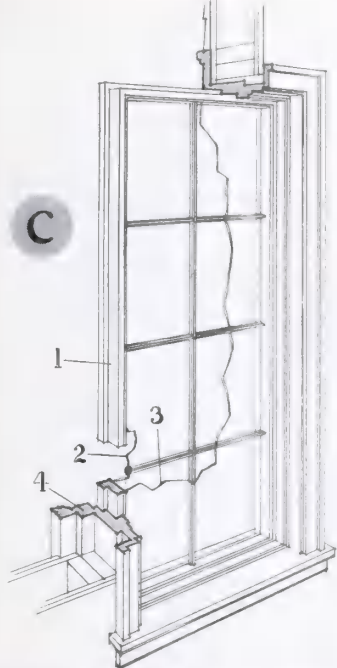
a The conventional double-hung wood sash with twelve panes. New single flat weight serves both upper and lower sash, however. Details: 1, pulleys on which single cord runs; 2, weight and pulley; 3, weight box within jamb; 4, mullion section; 5, 6, weights; 7, head section.



b Sash similar to above, but with spring balances instead of weights. Details: 1, metal housing for spring balance; 2, cut-away view of housing showing coil spring; 3, metal ribbon which takes place of cord in holding sash; 4, cut-away view of the mullion showing balances.



Photographs: at top, a bay of tall steel casements used in a house designed by Richard Frederick King. At right, informal small-paned bay designed by H. Roy Kelley, architect. Both houses won competition prizes last January.



LUCKHAUS STUDIO



S. H. GOTTSCHO

c Illustrating principle of metal casement which has second large pane inside the usual smaller panes for prevention of condensation and heat loss. Details: 1. edge of casement itself; 2. section of small outer pane and muntin; 3. cut-away edge of inner large pane; 4. jamb section.

d New bronze or aluminum double hung window, made complete with weatherstripping and channeled frame for slim square weights. Details: 1. the metal frame which contains weights and may be set into standard jamb; 2. the weights; 3. section of simplified jamb.

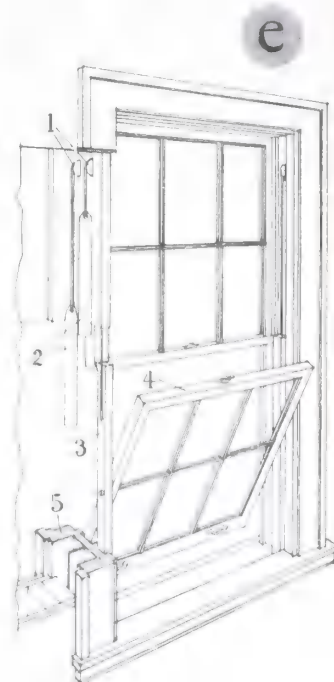
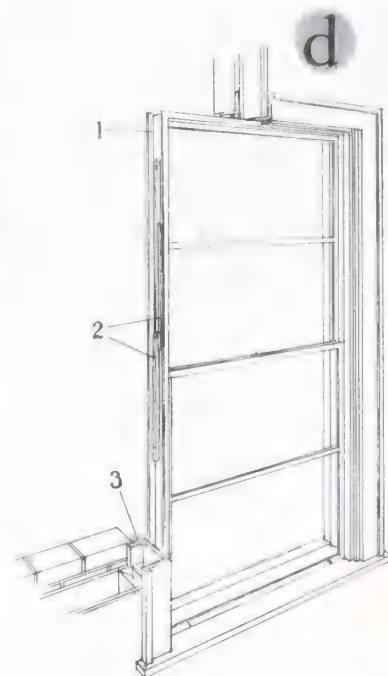
e Double-hung, weight-balanced wood sash, with special pivoting arrangement for the lower sash. Details: 1. pulleys for upper and lower cords; 2. round sash weights; 3. sliding framework for lower sash containing pivot; 4. inner sash that may be swung in; 5. jamb section.

is and for a long time has been largely dependent upon the architectural style of the house. And while an owner's prejudices may make the windows of prime importance, generally speaking the house comes first. Again, since this is true, it is well to consider what sort of windows you want—to shed light on what sort of interiors—before you determine the architectural style of the house itself.

Consider some of the vital points affecting the window in its relation to architecture. In houses of classic type, especially the later Georgian and Regency now so popular, large groups of windows and bay windows are characteristic. The bay window has been most attractively used in England not only in the Georgian house but in the earlier Cotswold cottage. But as it is seen in this country it looks like a poor relation far removed from its aristocratic forebears. Nevertheless the bay window, whether semi-circular, octagonal or square, has possibilities that have hardly been realized. In the dining room it is useful for the separate breakfast table or for plants; in the living room or library for a reading alcove or the secretary; in the hall, especially of the modern house, for the stairwell; in any room for entrapping a few more sunbeams or rays of light or distant views. One rule for making the bay window more successful in appearance is to fill it full of glass. It should have more transparent wall surface than solid.

If you want greater freedom in the use of windows than the classic house permits you can still have it without going modern or adopting the features of the "international style." Good architects can design houses which, without being extreme or stark in appearance, meet squarely our modern standards of living and any special conditions of site and climate. Carried to its happiest development in California, this approach to design is becoming more common in other states. But wherever it is seen it is always an individual solution to an individual problem. And its windows, too, are individual in design and placed where they are wanted for best use. (See photographs.)

If you decide to build a house of traditional type then you must accept its (Continued on page 89)



Photographs: at top, a window wall in the modern manner, designed by Richard J. Neutra and G. Ain in California. Above, a large curved window at Palm Beach which is made of small panes, Treanor & Fatio, architects.



EMELIE DANIELSON

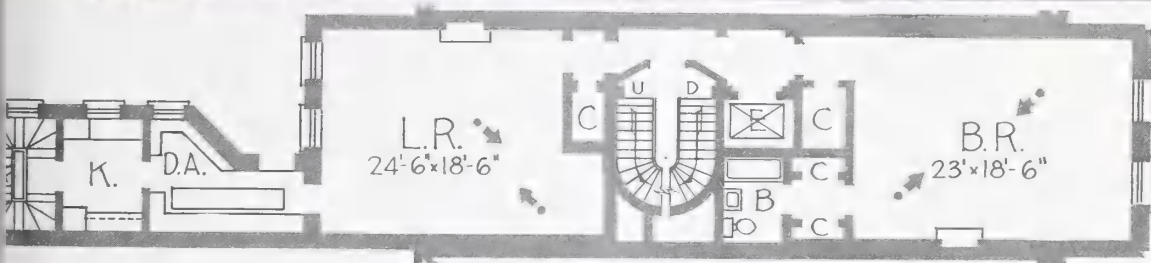
Double SPACED



To most people, a two-room apartment means bedroom and living room. It also means entertaining on an informal and rather cramped scale. But a two-room apartment means something quite different to Miss Aileen Hamilton, who lives in this one, and to Mr. John Scoville of the Empire Exchange, who decorated it. It means, to Miss Hamilton, a bedroom, two living rooms, a dining alcove and even a nook for games, all in the usual space of two rooms.

Here's the secret: The bedroom is decorated as though it were a second living room. The bathroom includes dressing room facilities. The butler's pantry has been made into a dining alcove. The large living room closet has been converted into the little game alcove at the left. When Miss Hamilton has more than a handful of guests to dine, she seats some of them in the dining alcove, and the rest in the game room. And with two living rooms, she has more space than many hostesses have with a whole house.

The color scheme in both rooms is charming. In the living room (shown on this page), the furniture is blond. The colors range from dusty rose beige for the walls and rug to maroon, sharpened by accents of green and pink: the paper in the game nook, for instance, is green and pink on a tête de nègre ground. In the bedroom (opposite page), Miss Hamilton's Directoire and Empire furniture is set against French blue walls and gold draperies antique. The bed is covered with red and white striped satin.—HARRIET VON SCHMIDT



The plan of the apartment shows how cleverly space was used and conserved. The little arrows merely indicate where the camera was placed for the four pictures. In the living room, the upper arrow is pointed toward the alcove shown on the opposite page; the other arrow points to the fireplace.

The furniture in the living room opposite is classic, and the fabrics used are damask, antique velvet and satin. But the room itself is entirely contemporary in feeling. The little corner for games, below it, is papered with jungle flowers and the built-in bench is upholstered in beige leather.

Old blues, yellows and raspberry tones decorate the bedroom on this page and make it into a really charming second living room. The Venetian blinds and the carpet match the French blue of the walls. Over the bed is hung a drapery of golden-beige ribbed silk, lined with the red and white striped satin that covers the bed. All these tones are found again in the handsome Aubusson carpet.





green windows

YOUR windows do not have to be sunny ones since the hearty flowering plants alone require direct rays and a whole multitude of lush green vines and foliage subjects thrive in any exposure provided it is light. There are even a few undemanding blossoming plants like the Wax Begonias which seem content on the light-without-sunshine diet and will add a bit of flower color, if the gardener so desires. On the choice of plants depends the window you must use to get most of your effects. Flowers, however, are no more essential to indoor gardens than they are to those outside. Americans today, like the English and French of the past, have an increasing regard for green gardens of lawn and trees. Flower beds are no longer necessary. The pleasures of this restful, less flamboyant type of gardening are similar to those of the green window within. Geraniums, then, and Gardenias, Callas and Azaleas are not for all of us, but gay vines and lusty ferns contrasted with the forms of Cactus and Crassula in innumerable shades of leafy green are other possibilities.

The arrangement of the material depends somewhat on the type of window

to be planted. In a frame house I had one charming garden which grew on a low table just the height and width of the sill. A second story of small plants was set along the latch strip and a whole cascade of energetic glory tumbled down from bracket plants fastened at the top and along the sides of the window frame.

One year I found I could greatly increase the planting space which was available in this garden by having a galvanized iron tray made to fit the table top. Its four-inch depth was filled with pebbles which, with water beneath them, provided a direct growing medium between the plant pots set healthily on the moist stones.

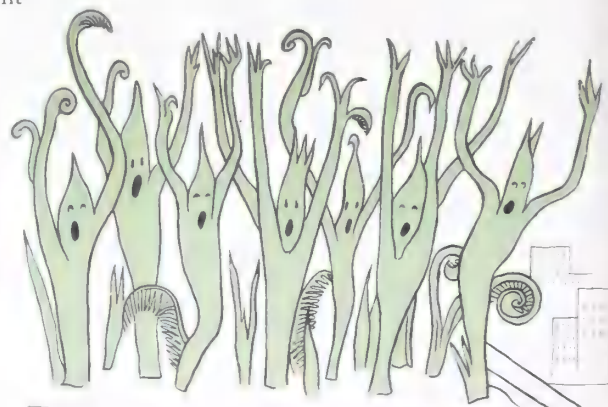
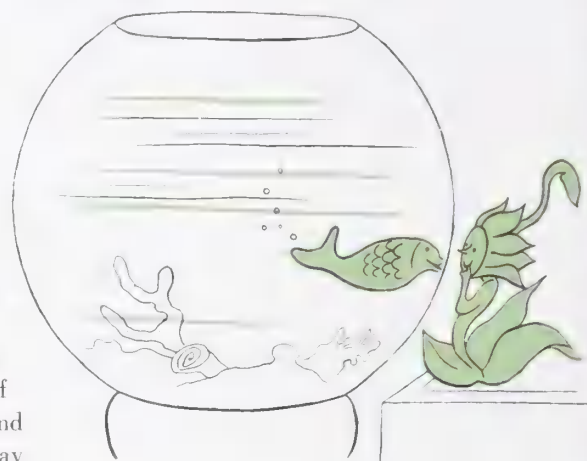
In the interstices the upper third of carrot tops pushed forth aristocratic green fronds. Similar plants of horseradish roots at each end produced bold silhouettes as striking accents.

Last winter I had the delight of making a garden in a stone house where a wide recessed sill ran under the double casement windows at the stairway landing. I found fourteen inches by five feet made a fine bed.

Although there was not a single blossoming plant grown there the effect was evidently both colorful and dramatic. For every guest in the living room below inevitably discovered my stairway window and climbed the half flight of stairs to examine it.

The success of this garden derived from two main features, both centrally placed. From the ceiling hung a copper bowl suspended by a triple copper chain. In it grew a five-inch pot of *Asparagus sprengeri* which in the course of the winter developed five-foot sprays. Their delicate texture hung like a green veil over the rest of the garden, giving it a charming, glamorous quality.

Yet for all its loveliness, nothing possibly could have been easier to grow than this *Asparagus sprengeri*, which thrives in any rather sandy soil kept (Continued on page 104)



ERIK NITSCHKE



If you visit the large general nurseries at this season, they will be found bustling with activity. You'll see truck loads of shrubs and trees being moved, great boxes of field-grown perennials being transplanted to permanent homes, thousands upon thousands of spring-blooming bulbs in clean brown coats on the way to make spring gardens more lovely, and literally carloads of Rose bushes dug for orders.

Spring may be the proverbial garden time, but the plantsman who knows his stuff does as much planting as possible in the fall. Asking why, you'll learn fall weather is generally better; the soil is warmer than in early spring and generally not as wet; plants are dormant rather than bursting into active growth, and last but not least, fall-planted material has a great advantage in the spring because it is all ready to start with the first sign of warmth.

Compared to spring, the fall season is not so hurried. Many sections enjoy several weeks of delightful Indian summer, and even when nights are frosty and winds cold, unless day temperatures are actually below freezing, most planting is perfectly practical.

Garden material divides itself into several general groups as to the best season for planting. Spring-flowering bulbs must, of course, go in during the fall. Shrubs and trees are for the most part optional except that those making early growth or blooming early are much better if fall-planted. Lilacs, for instance, can hardly be planted early enough in the spring to flower at the usual time.

Trees and shrubs need to make new feeding rootlets after moving before they are ready to put out their large expanse of leaves and carry on naturally. Doubtless you've seen spring-planted trees, struggling through their first summer, only half leafed out, their twigs and branches suffering from sun scald, and in great danger of falling prey to disease or drought.

by ROMAINE B. WARE

there's still time

to plant!



All spring or early summer flowering perennials with few exceptions are best planted in the fall. Peonies, one of the most spectacular early summer flowers, are always better for fall planting. In fact, many of the finer varieties frequently sulk and refuse to bloom if disturbed in the spring. From early September onwards, Peonies are practically dormant and the shock of dividing and transplanting is small. By the way, never dig and move an established Peony without dividing. Large plants are best made into several smaller ones of five to seven eyes or buds. Such divisions make much better growth than large clumps.

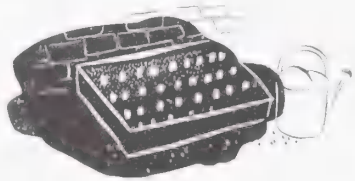
In sections where springs are not wet and cold Iris may be planted, but fall or late summer is much preferred. Oriental Poppies can seldom be moved in the spring while fall is perfectly safe. Such early things as Bleedingheart, Columbine, Trollius, Doronicum, Phlox and Primrose, together with spring-blooming wild flowers, Trillium and Hepatica, are safest planted in the fall.

Some may question, "How late in the fall is planting safe?" This depends largely upon two factors: whether soil is light or heavy and the attention given to winter protection. In heavy clay soils late-planted material is in great danger of heaving by frost regardless of how well it is protected. Too, clay does not sift in among fine roots as readily and plants suffer from poor contact with soil. Light and medium soils are less inclined to heave and by closer contact encourage immediate root growth greatly to the safety of plants. In actual practice, except where soils are too heavy, planting is practical almost to the moment of the final freeze-up.

After that it is a question of protection, of keeping soil frozen and preventing sudden changes. Covering should be ample to mask the surface but must not mat down and smother things. Screen out sunshine but let the air circulate. Leaves, because they mat and become water-soaked, are not desirable among perennials though quite useful around shrubs and trees. If nothing else is available excelsior may be used, but it is rather unsightly. Salt hay or marsh hay, sometimes known as wild (Continued on page 77)

scrappbook

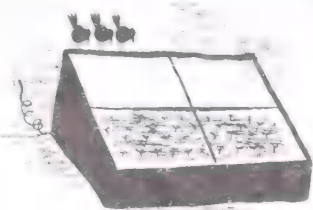
cellar vegetables



Where it is difficult to obtain salad greens in the winter a garden in the cellar will produce enough to supply the table. Witloof chicory, called in the market French endive, is readily forced, clumps being purchased from the dealers (Bobbink and Atkins, Rutherford, N. J., offer it). The tips of the roots if too long are cut off, and the clumps planted in boxes of earth with the tops just even with the surface of the soil, then covered with three or four inches of sand. Put in a dark place if one is available, if not place a box, having holes for ventilation, over the container. Give a little water each day, but not enough to keep the soil wet. In three or four weeks the tops can be cut at the head of the root. Dandelions can be thus forced and will be white and tender if kept dark. Rhubarb roots dug this month and allowed to freeze may be planted after the first of January in boxes of soil and maintained without light, when they will force easily.

THE ELECTRIC HOTBED

Such a possession represents a safe and economical way for home gardeners to grow their plants. A tried and recommended method is as follows. Construct a frame 6 by 6 feet, 18 inches deep on the south or low side, place it facing the south and bank it with soil and sod to render it tight and snug. Inch cypress wood, painted, is excellent material and corners should be securely fastened or hooked together. A top sash that fits into grooves cut in the side pieces, allowing it to slide up and down for opening, is more convenient than one that merely rests on the top. Dig the pit 6 inches, pack in 4 inches of cinders for drainage, cover with 3 inches of sand. The coil goes on top of the sand (60 feet will do for this size frame). If seeds are to be sown in flats these are set on top of the cable, but if it is preferred to sow them directly in the earth soil is filled in over the coil two or three inches deep. A thermostat and switch box complete the outfit. The whole usually obtainable at any electric supply store with directions. Annual seeds go in from February 15 to March 1, and the plants started with this bottom heat bloom several weeks ahead of those carried along in a cold frame. Installation should be made now for spring use.



Bulbous Iris

This section of a favorite fan plants contains the Dutch, Spanish, English Iris, generally considered unable for common use but which recent findings have adjudged hardy enough the north if given proper winter care. November is a good month for planting them; growers think that early in the month is better than later. The soil should be well drained and the bulbs planted at a depth of six inches in light soil, four or five in a heavy one. As soon as the ground freezes, a mulch several inches deep should cover them, straw, peat moss, buckwheat hulls, salt hay, held in place with evergreen boughs. Lime may be used if the earth is more than usually acid, and the location must be a sunny one. After blooming around the first of July, the bulbs are best lifted, dried off and planted again in the fall, although like Tulips they will last for several years if left in place undisturbed. The Massachusetts Experiment Station at Amherst, Massachusetts, has issued a Bulletin No. 330 compiled by Frank A. Waugh which describes culture and varieties.



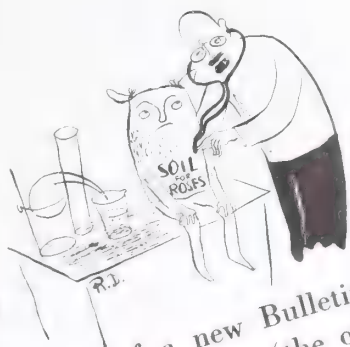
garden lighting

Until recently garden illumination belonged in the realm of the spectacular, a means of decoration for unusual events. Today realization is coming rapidly that some means of artificial light, simply installed, has no element of garishness, but enables the family to enjoy the garden in the evening hours. Another feature of the matter makes mention of ways and means timely—a well installed light provides the loveliest of all garden pictures when snow blankets the areas. Beverley Nichols in "A Thatched Roof" advocates such lighting. Actual installation is simple enough for any local electrician. The General Electric Co., Nela Park, Cleveland, Ohio, has a 15 page folder, No. LS-1007 (3 cents) illustrated, and their establishment at Schenectady, New York, three bulletins, A-74697—98—99, containing many suggestions. Home-made lighting equipments are only limited by the ingenuity of the gardener. A reflector can be an eight or ten inch flower pot lined with tin foil, with the cord brought through the hole and attached to the socket. Water is kept out with a removable cover of celluloid and leather binding. Dome lights may be aluminum pans with the outside painted green.



FLOWER PRESERVATION

The interest in all things Victorian has made the glass domes of the period objects of attention, and the dried flowers usually found under them desirable for reproduction. Drying in sand was a favorite means of preservation, a process which is not difficult. Take fine white sand that will go through a 40-mesh grading screen and dry in the oven. Cover the drainage holes of large clay pots with thick paper and two inches of sand. Have the stems of the flowers short enough so that the blooms are below the rim of the pot. Place the flowers in the pot, stem downward and not too close together; carefully pour the sand in and around them until they are completely buried, without injuring their natural shape. To remove the dried specimens slowly invert the pot and carefully pour out the sand, brushing off any grains which adhere to the petals. Foliage and flowers preserved by this method will keep color and shape for a long time if not exposed to dampness, wind and dust, which was one of the reasons for adopting the bell jar or cover. A few of the flowers best suited for the process are Cosmos, Gaillardias, Waterlilies, Zinnias, Bachelor's Buttons, Yarrow, Narcissus, Daisies, small Chrysanthemums, Marigolds, Orchids, Carnations and Rose buds when the petals are just opening. The specimens must be dry when placed in the sand. A pamphlet issued by the Missouri Botanical Garden, St. Louis, describes this method at length.



GARDEN ROSES

This is the title of a new Bulletin written by three experts, E. A. White, L. A. Massey (the originator of Massey Dust, so useful for all rosarians), and W. E. Blauvelt, with the latest information on the control of diseases and insects. It is issued by the Office of Publication, College of Agriculture, Ithaca, New York, Bulletin 342, and is for free distribution on request. Another soil-testing opportunity to discover whether certain earth is too acid or low in plant food to grow good roses is offered by George A. Sweetser, Wellesley Hills, Massachusetts, who will examine any sample of soil submitted to him for the fee of \$2. A good idea is to take it from the garden now before frost.

NEW BOOKS

- "The Book of Table Setting," by Dorothy Biddle and Dorothea Blom. Doubleday Doran Co., \$1.
- "Eighty Years of Growing, 1856-1936," Ferry-Morse Seed Co., Detroit.
- "The Modern Garden," by G. C. Taylor. Illustrated. Charles Scribner's Sons, \$7.50.
- "The Japanese Touch to American Bouquets," by Akemi Togo. Published by the author, \$1.60.
- "Raspberries and Kindred Fruits," by Ernest Markham, MacMillan & Co., \$2.

b e d r o o m s .

feminine

For retiring femininity, a new and restrained version of Louis XV curves is a perfect setting. This furniture retains some of the gay loveliness of spirit in sinuous lines, but it is simplified enough to be restful. Eggshell taffeta draperies with a bold overplaid of coral, blue and yellow strike a new note, and pick up the blue of walls and carpet. Blond wood beds are upholstered in white and yellow striped satin; the dressing table in quilted eggshell damask encourages vanity. This was decorated by John Gerald, in Progress House. B. Altman & Company.



The smart frivolity of fans inspired Mimi Durant to decorate a bedroom for Mrs. C. M. Black. Silver bedside tables, the silvery white fan motif, a mirrored valance, and off-white satin on the chaise longue and chairs give fresh sparkle to rose taffeta spread and draperies. **Twin beds hide** beneath the double peach spread below. Flanked by lingerie cabinets in the wall, the bed recess is draped in peach satin, and the headboard of the bed is tufted in peach strié satin. Lamps shaded by romantic hats stand on the pink mirror-topped dressing table. This room was designed for Mrs. Harold K. Guinzberg by Jones & Erwin, Inc.





Dotted over New Jersey are five model houses, decorated by L. Bamberger & Company with one idea in mind: To make comfortable homes which will be as beautiful as possible.

The house we have chosen to show you is just one proof out of five of the success of this idea. And one of the chief reasons for success is that the decoration in each house has been done as you yourself would do it—for the family (entirely imaginary in Bamberger's case) who will live in it, rather than for display. There is no slightest suspicion of keeping up with the Joneses; and for this reason alone there will be ideas that all of us can seize upon and carry out.

One of Bamberger's fondest creeds is that where two or three rooms open into each other—such as a dining room and a living room and a hall—the wall colors should harmonize rather than match exactly. And they have created color schemes which are not so unusual as to make it necessary to begin from scratch in order to duplicate them.

The living room, opposite, is a good proof of this simplicity of color scheme which is, by its very serenity, tremendously distinguished. The walls are papered with a plain paper in a charming shade of very warm blue. The rug is dark brown broadloom. The natural-colored linen curtains are patterned in copper and brown, and a Chippendale armchair is covered with copper brown velvet.

In the master bedroom, above, the paper is dusty rose and the plain carpet is wine color. Lilac design on eggplant chintz curtains is in harmony with the walls and floor. The Celanese taffeta bedspreads are pale pink and the marquissette curtains are white.





please tell me

Q. I am considering building a kitchen on a camp cottage all made of wood. Will you advise me on the following points? 1. What is the right height for counters and sink? 2. How far should the shelves be above the counters? 3. Is it safe to put shelves over an electric stove? 4. Is there a composition for the counter that will be as satisfactory as wood and cost no more?

by ETHEL B. POWER

A. There should be a counter at both sides of the sink, and at the same height, now pretty generally standardized at 36". For mixing and beating by hand a lower counter is more comfortable. From 32" to 34" is a good average height for this, but you can determine the best height for yourself by trying different ones and seeing which is most comfortable. 2. Cupboards over the counter are usually 13" deep and at least 16" above the counter. These cupboards should be built without brackets. Over the counter beside the refrigerator, where presumably you will prepare food, you may prefer open shelves adjusted in width to your mixing bowls and to glass or china containers for your dry ingredients. An advantage of open shelves is that the lower ones may be narrower—3" to 4" for spices and flavorings and 5" or 6" for glass jars for rice, cornmeal, cracker crumbs and the like, thus leaving more free space at the counter for action. 3. It is safe to have a cupboard, protected with asbestos, over the stove but I should keep it at least 2'6" away, not only for safety but so that it will not interfere with cooking operations. 4. A hard wood such as cherry, birch or maple, oiled, will make a satisfactory counter top, and I know of no composition as inexpensive. Both linoleum and pressed wood are used for this purpose but they cost more.

Q. When my house was painted the painter carelessly spattered white paint on the black asphalt shingles. These spots he has painted with black paint but the smears of new paint show up badly. What would you suggest as an improvement?

A. Has the black paint on your shingles been exposed to the weather long enough to remove the gloss from the paint? If not, try waiting until this has happened and see if the paint will not blend in with the color of the roof shingles sufficiently to be inconspicuous. If not, the only recourse is to paint the entire roof.

Q. I wish to install in a corner a shower bath with a tile base. Please let me know how to put in the plumbing drain and also what mixture to use for the cement.

A. It is especially important that everything in connection with a shower be perfectly tight. In receptors made of precast stone a chromium-plated strainer and drain is cast integrally with the receptor. This is set over a 2" iron drainage "P" trap, which, in turn, is connected to a 2" drain with proper pitch to carry away the water as with any plumbing fixture. It should have a 2" vent. A shower floor of tile is generally set over a copper pan and since the tile must be perfectly tight, work of this kind is generally done by men who specialize in it. Any company making a specialty of tile work would furnish the metal tray, strainer and so on as a part of their contract. If you are planning to do the work yourself, I think you might find the use of a ready-cast base more foolproof than attempting to build in something yourself.

Q. I am having the most discouraging time with my radiators. They were originally silvered with aluminum paint, but I painted them over with inside white oil paint. This does not stick for more than a season. Perhaps I should have removed the aluminum paint first, but as most of it came off with the first coat of oil paint it wouldn't seem so. Also I have been careful to scrape off all loose paint before repainting. What do you suggest to correct the situation?

A. There are two things to remember about paint regardless of what is being painted. Paint will not adhere to a damp or a dirty or greasy surface. The men who deliver or install radiators are quite apt to have greasy hands which leave marks on the radiator. Newly-installed radiators, therefore, should be cleaned thoroughly before they are painted. This is (Continued on page 97)



Furniture and decorations designed by Paul R. MacAlister and James W. Folger.

mirrors in *Color* are refreshingly new

The charm of this simply furnished room centers in its generously proportioned mirrors. One of rich blue backs the bed. Warm peach-colored panels flank the blue area. The colored mirrors are refreshingly new; their mellowed reflections quiet and soothing. A splendid example of the striking effects that

may be achieved with color reflection. Your decorator can help you devise equally unusual treatments for your own rooms. Any L·O·F glass distributor will be glad to cooperate. LIBBEY-OWENS-FORD GLASS COMPANY, TOLEDO, OHIO



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Suite M 70-74

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No man-made material can approach in richness of texture, in warm and softened gleam, the hand-polished surface of *wood*. And because woods, rare woods in infinite variety, are one of the greatest charms of the new Cunard White Star superliner Queen Mary—the task of the cameraman aboard this liner is difficult indeed.

Yet this beauty can be captured—revealed in every delicate shading, in every highlight. In proof, Powers submits the above reproduction of Suite M 70-74. It catches, in eye-appealing pattern, the ripple of rugs on parquet floors, the reflection of a silver vase, the sheen of silken

cushions. The equipment for reproducing these photographs must, too, be perfect—to make finer plates, more rapidly, less expensively.

But that is Powers' function—to create and reproduce living, authentic pictures that sell merchandise. Production men all over are beginning to realize that the method employed by Powers is outstanding and most dependable. Won't you let our representative call to discuss your problem—or allow us to show you, in our plant, just how we will do your work? Write us—or telephone PENNSYLVANIA 6-0600—and we will make whichever arrangement you prefer.

POWERS REPRODUCTION CORPORATION

TWO HUNDRED FIVE WEST THIRTY-NINTH STREET • NEW YORK CITY

THERE'S STILL TIME TO PLANT

CONTINUED FROM PAGE 67

hay, is one of the finest coverings. Straw, generally full of chaff, breaks up badly and is not so good.

In any event be sure the covering does not blow off. Evergreen boughs, cornstalks, brush or strips of wood are useful to keep it in place. And don't uncover too early in the spring. Many more plants are killed by alternate freezing and thawing in spring than by low winter temperatures.

Of plants that must be planted in the fall, bulbs are most prominent. Tulips, Snowdrops, Hyacinths, Chionodoxa, Scillas, Crocus and Narcissus are best known. They may go in any time the ground is not frozen, though Narcissus are best planted as soon as possible. Dutch bulbous Iris, until recently but little planted in gardens, should not go in till late, otherwise they make too much fall growth and suffer serious winter injury. Few spring flowers are better for cutting; in gardens they are delightful.

Evergreens may still be moved but, of course, with ample balls of soil (called B. & B.—balled and burlaped). They, too, must be mulched so as not to be heaved by frost. Be sure, also, they go into winter with plenty of moisture at the roots. "Freezing dry" is the cause of much winter injury not only with both coniferous and broad-leaved evergreens, but with deciduous material as well.

Broad-leaved evergreens, especially those moved late in the fall, must be protected from drying winds and burning of their foliage by winter sunshine. The best method is to build screens of burlap upon a light wooden framework. A large measure of success with this group depends upon soil conditions and proper mulching. Peat moss in the soil and on the surface, large quantities of it, is extremely helpful. It aids also to remove most of the flower buds from Azalea, Rhododendron and Kalima to reduce the drain upon roots and hasten establishment after transplanting.

Trees and large shrubs, when planted late, must be carefully staked that winter winds do not loosen them in the soil. All, except evergreens, must be pruned back lightly when planted and again in the spring after danger of winter injury is past. If this is neglected, they recover slowly from moving due to lack of feeding rootlets.

If gardeners realized the advantage of planting the hardier annuals in late fall, they would enjoy earlier bloom and more sturdy plants. Especially is this true of Poppies, Cornflowers and Larkspur, which bloom better and so much earlier than when spring-sown. All annuals which self-sow naturally may be planted in the fall. Among these are Sweet Alyssum, Calendula, Calliopsis, Cosmos, Eschscholtzia, Nigella, Petunia, China Pinks, Portulaca, Snapdragon and Zinnia. Sow them where wanted to bloom and thin out or transplant.

Long years ago Rose lovers learned that bushes carefully planted in the fall after all growth had ceased and well protected over winter made strong growth the next year before it was possible even to begin planting in the spring. Roses, like many other plants, enjoy cool soil in which to

spread their roots and when fall planted are ready to grow the moment frost withdraws. This means better roots, one of the secrets with Roses.

When planting Roses in the fall, prune back to fifteen or eighteen inches from the ground. Then hill up soil all around the plants to a depth of eight inches or a foot. Where winters are not extreme, this is sufficient protection. If you live in cold sections where twenty or thirty below zero is expected, when the soil is finally frozen solid place a liberal covering of hay or similar material over the entire bed around the hilled up soil, and then a water-tight cover of tar paper or boards over this. Thus you insure an even temperature and bar out excessive moisture resulting from melting snows or winter rain.

Roses today are vastly improved over those of a few decades ago and millions of bushes annually find their way into home gardens. Late fall planting has been a boon to countless thousands who in the rush of spring work never did plant Roses as freely as they wished.

Not all plants take kindly to being disturbed in the fall. Among perennials, these are best left till early spring: Japanese Anemone, Chrysanthemum, late-blooming types of Shasta Daisy, *Plumbago larpendulae*, Monarda, Helenium, Anchusa, Lupin, Heuchera, Statice, Digitalis and Canterbury Bells. Shrubs in this group include Spicebush, Buddleia, Japanese Snowball, Stephanandra, Tamarix, Sumac, Hawthorn, Hibiscus, Calycanthus and Colutea. Likewise with trees, the following are best moved in the spring—Red and Sugar Maples, Birches, Flowering Dogwoods, Beech, Sweetgum, Tuliptree, Magnolia, Poplar, Linden and Elm.

Where winters are open as in the South and on the Pacific Northwest coast, the situation is quite different. The leaves of deciduous trees hang on longer and planting may be postponed much later. In fact, it is practical any time the ground is open. California finds conditions still different with many nurserymen handling plants in large tin cans. These are capable of being planted out almost any time like the trees and shrubs moved in the east with balls of soil.

Large tree moving in mid-winter has proved most successful in almost all sections. The trees are handled with immense balls of soil, solidly frozen. They are dropped into previously prepared holes and carefully guyed with wire cables. The holes are then filled with soil kept unfrozen for the purpose and in the spring go on growing with very little if any setback. Considering the tremendous advantage of securing trees fully grown and the time saved, this scheme has much to recommend it.

Attempting definite recommendations as to planting dates for various sections of the country is quite impossible. One must be guided entirely by local conditions and the weather of the particular fall. As long as the ground is not actually frozen, planting is possible. Just remember, the later planting takes place, the more carefully protection must be watched.

WEDGWOOD



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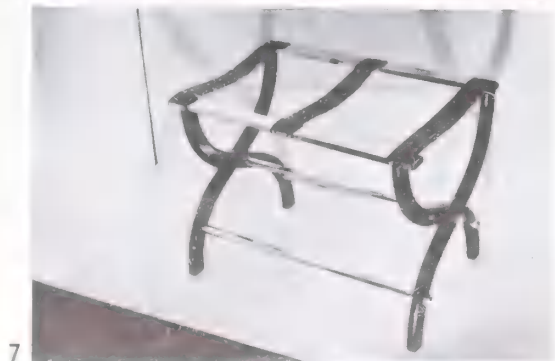
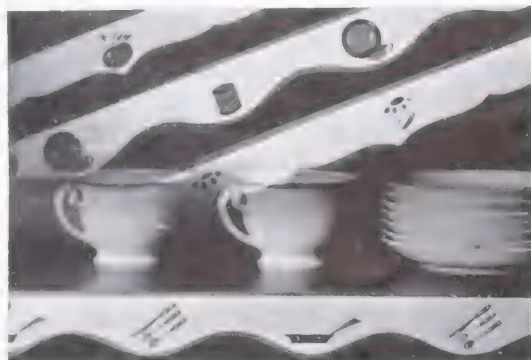
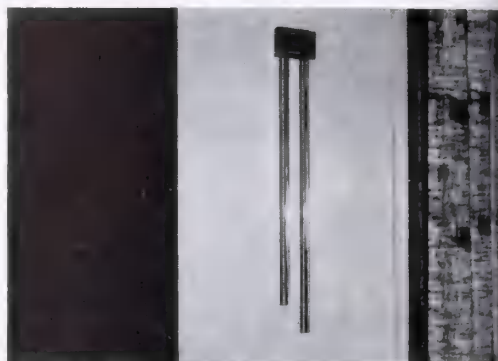
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WEDGWOOD

This month's

8

c o n v e n i e n c e s



- 1 Who ever had enough towel space? This clever annex towel rack tops off your bathroom bar and triples the space by adding two extra racks. 18, 24 and 30 inch lengths \$2.55, \$2.95, \$3.45
- 2 Electric door chime. When you hear the musical signal there's somebody on your doormat. If it rings once it's the butcher boy at the rear; if you hear two notes run to let company in at the front..... \$6
- 3 Rub your tub with this rubber scrubber. The flexible spring handle, which is detachable, makes it easy to reach every inch of surface comfortably and give your tub a gleam you can be proud of \$1
- 4 These good-looking bread or cheese boards are cut from natural finish woods. The shapes are smart and practical and the graceful loops are not only decorative but handy for hanging up. Leaf, \$3. Oblong, \$3.50
- 5 Shelf edging. New in design. New in material. It's washable and won't curl or crack. Here are gay patterns for your kitchen; for your other closets there are dozens of attractive designs \$.15 per yard
- 6 Here's a new and (believe it or not) attractive version of the old-fashioned washboard. This is covered in sponge rubber to launder your fine lingerie in a manner firm but kind to delicate fabrics \$1
- 7 A luggage stand eminently useful for that utilitarian purpose, and so handsome that with the addition of your best tray you could use it for a coffee or cocktail table. Walnut or ebony finish \$12.75
- 8 The tops in mixers. There are all sorts of revolutionary improvements to this one, such as an extra powerful motor and the elimination of a separate power stand. The minimum unit price is \$24.95

For names of shops which carry these articles write to House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually they are sent by post or express collect

THE STUFFING AND THE FIXINGS

CONTINUED FROM PAGE 33

instinctive and the same holds true of a dinner. So choose duck or chicken if the family is small and turkey if it isn't. Prick the duck often during cooking so that the layer of fat will ooze out and leave a skin that is edible and delicious. For the other two the less pricking the better and with all of them pick a butcher who has a conscience and will help you select poultry that did not break the longevity record of the flock!

PLAIN STUFFING

Use 6 cups of soft and finely crumbled bread for a turkey and three for chicken or duck. Other things in proportion.

- 1 large onion
- 1 cup chopped celery stalks and leaves
- salt, pepper, poultry seasoning
- 3 rounding tablespoons butter and bacon fat
- broth from the giblets

Put the giblets on to cook in just enough water to cover; add one small bay leaf. Chop the onion and celery together very fine and cook slowly in the fat until yellow and softened. Stir in the bread crumbs and seasonings and mix thoroughly. Add enough giblet broth to make wet or dry as you like it. Let cool, stuff lightly. Extra dressing is better baked in a separate pan than rammed in with pure strength to come out a soggy and discouraged mass. We've all seen dressing that reminds us of the clay work we used to do in kindergarten!

OYSTER STUFFING

Leave out the poultry seasoning and the giblet broth. Add a tablespoon of chopped parsley and a dozen raw oysters cut coarsely.

CORN MEAL AND SAUSAGE STUFFING

Wonderful with duck served with a green salad and raw cranberry and orange relish!

Bake the corn bread so that it is thick and soft and crumble it finely instead of the regular bread. Cook $\frac{1}{2}$ pound sausage meat until light brown and break it up as it fries. Remove from pan. To the fat remaining add the celery and onion. When yellowed and soft, add the crumbs and enough poultry and other seasonings. Then mix in the cooked sausage meat.

CHESTNUT STUFFING

Try this with turkey and serve with cold pickled pears and mint jelly.

Boil a pound of French chestnuts for twenty minutes. Remove shells and brown skin while hot. Chop coarsely and add the plain stuffing with a light touch on the poultry seasoning.

RAW CRANBERRY RELISH

- 1 pound raw cranberries
- 2 cups sugar
- 2 small or one large orange

Peel the orange as you would an apple and save the yellow skin. Cut off the white membrane. Put cranberries, orange skin and pulp through a meat grinder. Mix with the sugar. That's all there is to it. This may be made several weeks ahead and covered and stored in the refrigerator.

FRUIT STUFFING

This has as many disguises as a mystery story detective. Make the

regular stuffing and leave out all except one slice of onion. Put in no celery or poultry seasoning.

Add any one or any combination of the following. The pineapple is especially good with chicken and the rest with duck.

1. $1\frac{1}{2}$ cups of drained, grated pineapple.
2. $1\frac{1}{2}$ cups of dried apricots or prunes soaked overnight in cider and cut coarsely.
3. 2 cups finely sliced apples and a half cup of large, seeded raisins.

CELERY AND ALMOND STUFFING

For roast duck when you are entertaining that guest who has been everywhere and eaten everything, and whom you want to impress.

Plain stuffing with less salt, no poultry seasoning, an extra cup of chopped celery and a cup of salted almonds chopped coarsely. Serve with it pickled pineapple done in whole slices and browned in butter at the last minute.

HAM AND EGG STUFFING FOR CHICKEN

- 3 cups bread cubes
- 1 cup chopped, cooked ham
- 1 tablespoon prepared mustard
- salt, pepper
- 2 eggs
- 3 tablespoons butter
- 1 small onion

Cut the bread in rather small cubes and brown in the butter. Remove and add the ham and onion. Cook slowly to a light brown. Add bread cubes, salt, pepper, a tablespoon of prepared mustard. Mix very thoroughly and let partly cool. Stir in the well beaten eggs.

MUSHROOM STUFFING

The dressing supreme for any poultry! Leave out the poultry seasoning and add a half pound of fresh mushrooms, chopped coarsely and cooked in butter. Use all the mushroom juices which cook out. For a more moist and less expensive dressing a can of condensed mushroom soup may be added to the mixture instead of the fresh mushrooms.

It is contrast and variety which gives piquancy and interest to life—and the same thing holds true of vegetables. Carrots and onions, sweet potatoes, parsnips, broccoli, squash, all have possibilities of change in flavor and appearance with little extra effort. Most of them can be made ready the day before and avoid that rushed and breathless feeling one is apt to have when the guests decide to take a train earlier—so they can enjoy a nice long day.

CREAMED ONIONS HARLEQUIN

- 12 medium sized onions
- 4 carrots
- 2 cups cream sauce
- chopped parsley
- buttered bread crumbs

Boil and drain the onions. Cut the carrots in straws and boil until tender. Put the cooked onions in a baking dish and scatter the carrots through them. Add the chopped parsley to the cream sauce and pour over. Cover with buttered crumbs. Wrap the dish in waxed paper and leave in the refrigerator. Bake for a half hour in a moderate oven.

(Continued on page 81)



A stunning new candelabrum at a thrillingly low price

FOSTORIAS'S *Flame* is one of those harmoniously beautiful creations that are produced only once in a generation.

Especially designed for Fostoria this fall, *Flame* comes at the right moment. For not in 30 years have candelabra been so fashionable, so smart as they are today.

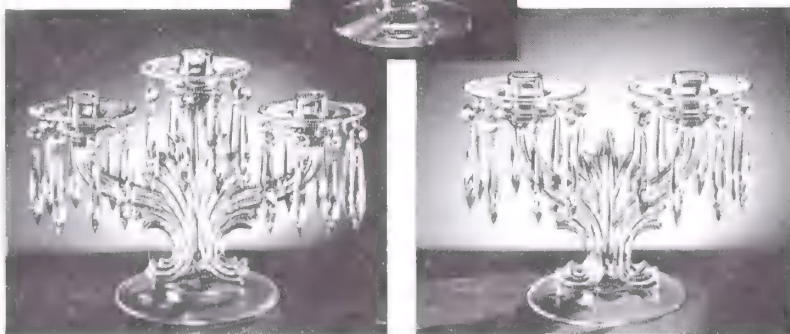
And why shouldn't they be popular? These flattering crystal pieces add so much to a festive dinner, yet take away so little from one's pocket-book. Nothing makes a more delightful and practical gift.

Fostoria craftsmen have made each of these lovely candelabra by hand. If you prefer the simplicity of a modern design, you'll want *Nocturne*, shown center, below. The graceful *Baroque* design, either 2-light or 3-light, is also a perfect example of its popular period.

But they aren't all. Your Fostoria dealer has these and many more—including candlesticks and lustres—priced very modestly. See them today and see the many other delightful Fostoria gift suggestions.

Fostoria Glass Company
Moundsville, W. Va.

Both *Flame* and *Baroque* come in Fostoria's exciting new azure tinted crystal, also.



THE BOOKLET SHELF



Write directly to the addresses given. There is no charge by firms except where mentioned.

BUILDING

316. THIS NEW COMFORT is achieved with the cooperation of radiator heat and an air conditioning unit especially designed to partner it. Maximum flexibility of indoor weather is thus insured. The booklet tells you the whole fascinating story. AMERICAN RADIATOR CO., DIV. OF STANDARD SANITARY CORP., 40 WEST 40TH ST., NEW YORK CITY.

317. KENMAR COPPER SHINGLES will last virtually forever, keeping their beauty, efficiency and essential economy while doing so. Who could ask more? This booklet shows why no one needs to. THE NEW HAVEN COPPER CO., DEPT. HB-9-36, SEYMOUR, CONN.

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326. CHRISTMAS CATALOG. Select your presents early and avoid the rush of the Holiday crowds. Order new and individual gifts from this wide assortment of finest merchandise. LEWIS & CONGER, 6TH AVE. AT 45TH ST., NEW YORK CITY.

327. THE HUNT. This little book deserves a place in every library. It's a story about the career of John Frederick Herring, a painter of dogs and horses. These famous hunting scenes are reproduced on Spode, Copeland & Thompson, 206 FIFTH AVE., NEW YORK CITY.

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331. BOOKLET showing an attractive line of ashtrays and matches designed by Lurelle Guild can be had for the asking. Many names will be marked off your Christmas list after seeing these attractive gifts. AMERICAN PULL-MATCH CORP., PIQUA, OHIO.

332. ORREFORS is a name to conjure with in the realm of glass. Those who know this glass already don't need to be told about its unique beauty. Those who don't should write for this small booklet which illustrates some of the Orrefors pieces. A. J. VAN DUGTEREN & SONS, INC., HB, 1107 BROADWAY, NEW YORK CITY.

333. INFORMATIVE FOLDER showing rock-crystal-like glassware conceived in France and produced in America will be sent you upon request to VERLYS OF AMERICA, INC., 342 MADISON AVE., NEW YORK CITY.

DECORATION

334. ANNOUNCEMENT OF PRACTICAL AND PROFESSIONAL COURSES IN INTERIOR DECORATION. A few dollars invested in this practical training course will save you money when furnishing your new home or redecorating your old one. It will give you confidence in making purchases and a fuller appreciation of beautiful interiors. THE NEW YORK SCHOOL OF INTERIOR DECORATION, 515 MADISON AVE., NEW YORK CITY.

335. FOLIO OF ROOM RECIPES (10c) is a booklet of practical, economical furnishing plans. Diagnose your own particular room needs and then select your recipe for achieving the desired effect from these ninety-six pages. BIGELOW-SANFORD CARPET CO., INC., 140 MADISON AVE., NEW YORK CITY.

336. JEAN McLAIN will send individual decorating suggestions with samples of Imperial Washable wall papers if you will write full information concerning the size and type of room concerned, period of furniture, color preferences and any other pertinent facts. Address her in care of IMPERIAL PAPER AND COLOR CORP., DEPT. H-2, GLENS FALLS, N. Y.

337. FASHION-THRIFT FLOORS FOR HONEYMOON HOMES is a brand new book on floor coverings in a wide range of colors and patterns. Selected for the average purse, but lovely enough for the finest homes. ARMSTRONG CORK PRODUCTS CO., FLOOR DIV., 3609 CHARLOTTE ST., LANCASTER, PA.

338. HOW TO TAKE CARE OF YOUR RUGS AND CARPETS is a concise booklet crammed with information. It does a particularly realistic job on the moth question. Ozite rug cushions are thoroughly discussed as well. This Company has recently announced a reduction in prices. CLINTON CARPET CO., DEPT. HB-116, MERCHANDISE MART, CHICAGO.

339. SEEING BEGINS and STYLE YOUR LIGHTING, TOO are two very interesting booklets on the subjects of lighting. New styles in decoration have been carefully considered in G E lamps and lighting fixtures designed to complement and harmonize with other furnishings in your home. GENERAL ELECTRIC CO., DEPT. 166, NELA PARK, CLEVELAND.

GARDENING

340. SCHLING'S BULBS (35c) are shown in color in this new Fall booklet of 28 pages. Not only the old standbys are shown but the tried new ones and lovely novelties for the coming Spring season to be planted now. MAX SCHLING, SEEDSMEN, INC., 615 MADISON AVE., NEW YORK CITY.

341. ORIENTAL WISTARIAS can be grown successfully whether your soil is acid or alkaline, light or heavy, sand or clay. This booklet tells all about the planting and care. A. E. WOHLERT, 922 MONTGOMERY AVE., NARBERTH, PA.

342. TULIPS FOR COLOR HARMONY offers a special collection of late-flowering tulips for the formal garden with suggestions for their most effective arrangement. There are pages and pages of other kinds of bulbs as well. STUMPP & WALTER CO., DEPT. HB., 132-138 CHURCH ST., NEW YORK CITY.

343. DREER'S BULBS, PLANTS, SHRUBS AND SEEDS FOR FALL PLANTING. Nothing is really easier than to provide a glorious display from bulbs. But time is short so write now for this booklet at once. HENRY A. DREER, 1306 SPRING GARDEN ST., PHILADELPHIA.

344. STAR ROSES. This Company has made a specialty of growing roses for two generations. To have success with roses one must get off to a good start—buy the best plants. THE CONARD-PYLE CO., WEST GROVE 280, PA.

345. BURPEE'S NOVELTIES FOR 1937. There are trends in flowers as well as in fashion or decoration—flowers play such an important part in decoration. Write for this booklet. W. ATLEE BURPEE CO., 249 BURPEE BLDG., PHILADELPHIA, PA.

346. ROSES, PERENNIALS, SHRUBS AND EVERGREENS. This booklet will feature the latest products of prominent rose hybridizers of this country and Europe, as well as a long list of perennials, evergreens, grafted rhododendrons and tree peonies especially selected for Fall planting. BOBBINK & ATKINS, RUTHERFORD, N. J.

347. LAWNS. Whether you are creating a new or making over an old lawn you'll get many helpful hints from this pamphlet issued by the Peat Institute of America. PEAT IMPORT CORP., HB-11, 155 JOHN ST., NEW YORK CITY.

PERSONAL

348. CHARM is the title, "the Smart Point of View" the subtitle of Margery Wilson's booklet which introduces and explains her famous course. Every woman who reads this will realize at once that the smartest thing she can achieve is charm—in business and society. MARGERY WILSON, 5-J, 1145 FIFTH AVE., NEW YORK CITY.

THE STUFFING AND THE FIXINGS

CONTINUED FROM PAGE 79

BELGIAN CARROTS

2 bunches of carrots
chopped parsley
juice of half a lemon
butter
teaspoon of sugar
Boil and cut the carrots crosswise. Add sugar, butter, lemon juice, and cover and cook slowly for ten minutes. Just before serving add the parsley and toss in the pan to mix well.

ORANGE SWEET POTATOES

6 medium size sweet potatoes
juice and grated rind of large orange
butter
sugar
Bake the sweet potatoes, cut the long way and scoop out the centers. Mash with butter, orange juice and rind and a pinch of salt. Pile roughly in the skins, brush over with melted butter, sprinkle lightly with sugar. Cover with waxed paper and keep in refrigerator. Bake slowly for twenty minutes before serving. These are especially congenial with roast duck and the tang of the orange rind and juice sets off the bland sweetness of the potato.

CASSEROLE OF HUBBARD SQUASH

1 Hubbard squash
brown sugar
butter
sherry wine
boiling water
Peel the squash and cut in quarter inch thick pieces. Put in layers in buttered casserole with sugar and butter generously between the layers. Pour over the boiling water and a couple of tablespoons of sherry. Cover and bake slowly for forty minutes or until tender. Keep cold and, when the day of celebration arrives, bake it for twenty minutes more, uncovered, so that the top will brown. Reheating after an overnight standing seems really to improve this. This has a richness in color and flavor which more than makes up for the muscular effort necessary to subdue the hard-shelled squash.

But overnight standing does not improve broccoli and spinach, which need a last minute doing to emerge green and fresh looking. Try serving them with a side mayonnaise dish filled with butter creamed with lemon juice and chopped parsley. Most people like to sit and watch the butter melt over the hot vegetable—gives them such a luxurious feeling. Maitre de Hôtel Sauce is its company name.

Mashed yellow turnip is a good old fashioned vegetable which deserves

more honor than it usually receives. Try peeling and cutting it in chunks with about a third as much white potato. Boil together until tender, drain, mash and beat well until fluffy. During the process add a little hot milk from time to time, butter, salt and freshly ground black pepper. And be sure you serve it as hot as a Turkish bath!

BREADED PARSNIPS

parsnips
onion
dry bread crumbs
salt, pepper
deep fat

Some people would walk miles for a parsnip—and some would run miles to avoid one. So this recipe is for them as likes them.

Boil the parsnips in their jackets, so to speak. When tender put in cold water and slip off the skins. Cut in halves or quarters the long way, dip in beaten egg and then in the bread crumbs mixed with the seasoning and a little grated onion. Fry in deep fat until brown. Fix them the day before if you like, frying and all, and reheat by laying them on a shallow pan in a hot oven. But be sure to give them elbow room so they don't touch.

And here is a Lebanon Valley recipe which is as good as it is old. Just a small change on the conventional scalloped tomatoes.

SHAKER TOMATOES

1 large can solid pack tomatoes
1 cup bread crumbs
½ cup melted butter
1 can whole grain corn
salt, pepper, celery seed

Mix the crumbs with the melted butter. Fill baking dish with layers of tomato, crumbs, corn, seasonings. Cover top with crumbs and bake slowly until brown and bubbling.

For a final gesture on a perfect Thanksgiving dinner try serving a tart fruit sherbet, mints and candied ginger, assorted cheese and crackers and coffee. Such a selection gives you a chance to do something pretty spectacular in the line of arrangement. It also gives the guests a chance to get their breath and their digestions into some sort of working order. An apricot cordial or crème de menthe goes well with the coffee in case you want to do things up brown.

If you insist on a first course and a salad—do your choosing among the clear bouillons or acid fruits for a start and a bowl of mixed greens dressed with olive oil and lemon juice for the middle course.

THE PRACTICAL GARDENER

Thrifty Gardening. The small new tips on *Pachysandra terminalis* may be pinched off and set in good soil to make new plantations of this desirable ground cover. They will root easily and the parent plant be none the worse.

Slugs, that horror of English gardens which is becoming so frequent in ours, can be kept from seedling Delphiniums, the sweet juice or sap of which tempts them as caviar a

gourmet, by surrounding the seed bed or flat with several inches of hydrated lime. Cut worms are another matter, and for them there is Snarol.

Small semi-tender seedlings, as Lavender and Siberian Wallflower, came through the past winter in the open border protected by strawberry boxes, a box to a plant. Not too slightly an ornament, but they turned the trick.

—HELEN M. SHARPE
CHAMBERSBURG, PA.

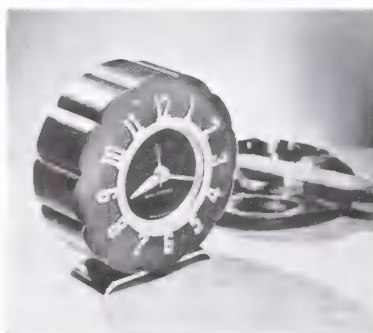
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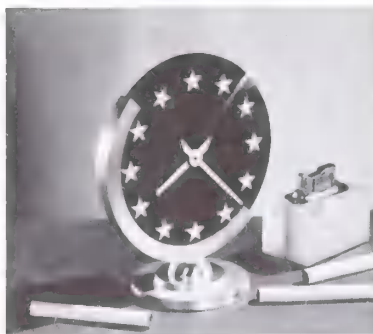
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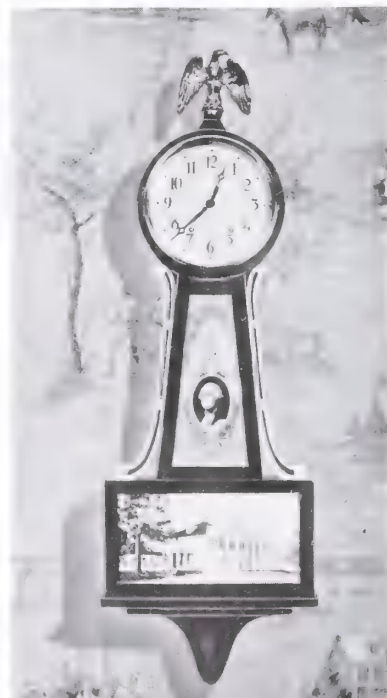
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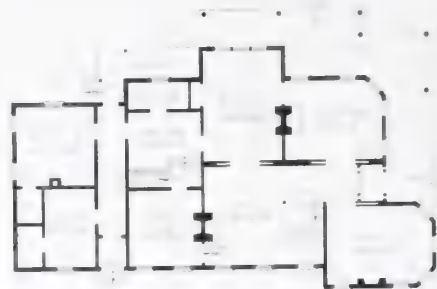


WHEELER STUDIO

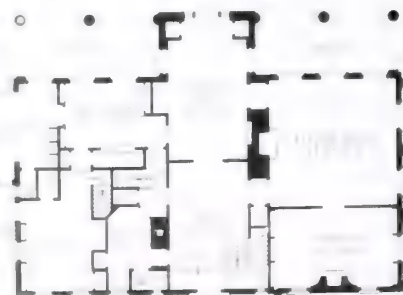
A job lot of porches, bays and gables must go.

The porches were all in the wrong places; the windows were too small and didn't open far enough; the service rooms took up the best sides of the house. But the construction was sound and the architect ingenious. So Mr. and Mrs. J. V. Vandenberg are content with the outcome of their remodeling enterprise. In point of appearance this house at Victoria, Texas, has now been completely altered. For one thing, it looks as if it agreed with its climate in matters of shade and airiness. For another, it agrees with Texas itself in hospitable spaciousness. And the room arrangement is now not only practical but soundly arranged for the comfort of family living.

Because they best show the transformation, the photographs on this and the opposite page picture the east, or rear, elevations. The plans for ease of comparison, are reproduced with the entrance front toward you. This comparison of the old and new floor arrangement will indicate at once how extensively the architect, John F. Staub of Houston, has revised the original house. The original concrete basement and most of the sills remain. However, the bumps and hollows have been smoothed and the space enclosed within the house considerably increased by eliminating some of the old porch area and filling out the rectangle, so to speak. The old house had wood siding; the revised version has brick veneer supported by new concrete pier and grade beams. And the triple-hung windows, all enlarged now, slide up into pockets, leaving a clear six-foot opening between floor and bottom of sash for the breezes to come through. Revision of the



Believe it or not, the old first floor plan above and the new below are reproduced at the same scale and in correct alignment with each other. The extent of alteration is marked



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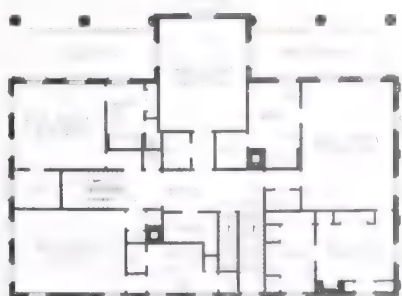
ne columns, white bricks, iron grilles appear

second floor scheme and the addition of new windows has added immeasurably to the proper flow of air currents and general comfort. In the course of alteration, the original parquet floors of oak and hickory were protected and pieced together as necessary to fit the new plan. Insulation in the form of rock wool was added across the entire second floor ceiling. New plumbing fixtures were, of course, installed throughout, with brass piping. And an automatic gas-fired heater with recirculating air ducts and a fan for summer cooling were included.

It is, however, to the changed interiors that the eye is first drawn. In place of the original edge-podge of porches, bays, dormers and gables is now a dignified balance of columns and masses which not only suggest the South but the South at its best.



The scale of the old and new second floor plans is also the same. There is one less bedroom in the revised scheme; though there are three more baths, a boudoir and good closet space.



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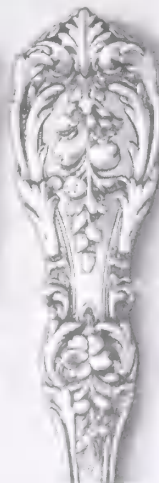
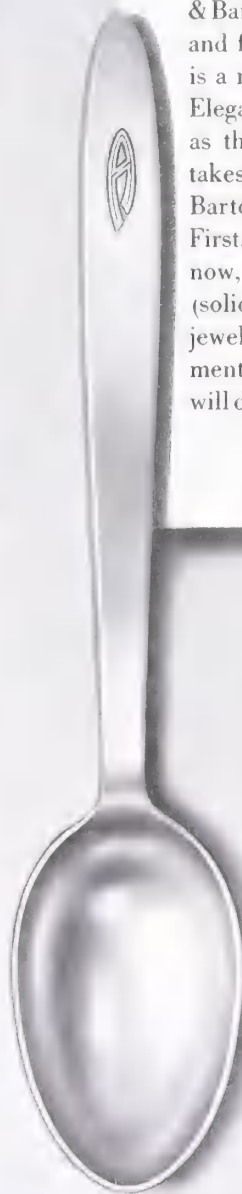


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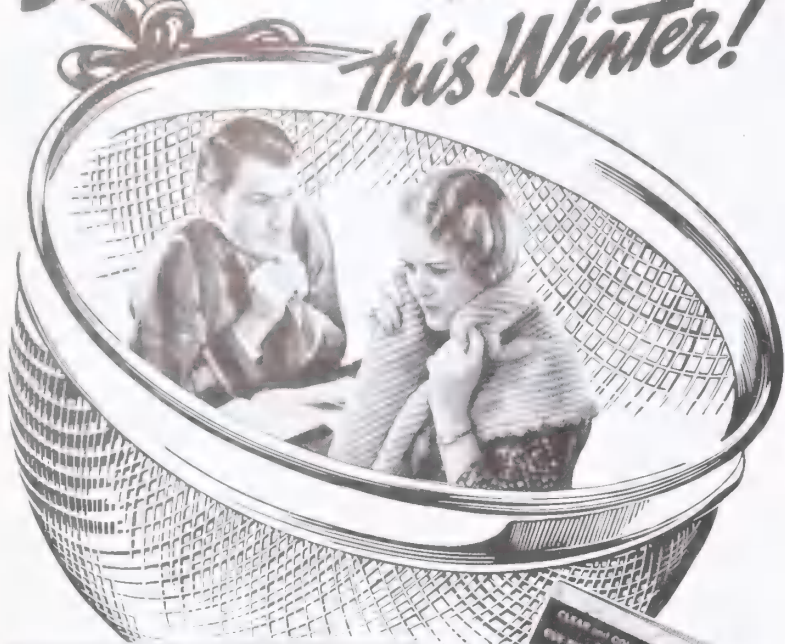


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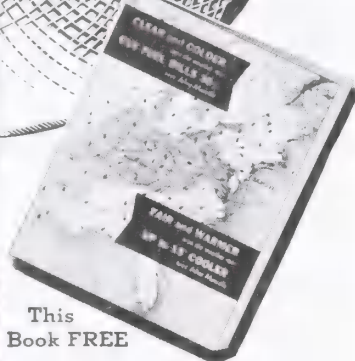
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PEASANT GAIETY

There's a spontaneity and freshness inherent in these pieces of European peasant furniture which render them nothing less than ideal for the home of a young married couple. And this is especially true in this instance, as both the owners have spent much time abroad. Mrs. Wolf was educated there. It was for this reason that the decorator, Nita Marquis Weil, who was called upon to plan the furnishings of the house, wisely decided to offer a plan for the use of simple foreign furnishings. What she had in mind involved using something slightly more decorative than our own Early American furniture, yet which would be as appropriate for this young woman as Virginia mahogany for a daughter of the Old Dominion. She feared that such pieces would be difficult to secure, and they were. But it was a happy thought, and the sympathetic coöperation of her youthful customers was so great that the arduous efforts required are now almost forgotten.

The most important piece of furniture in each room was used as a starting point for the color scheme, and it is part of her triumph that the decorator gave lavishly of her time and thought to choosing patterns and colors for the rugs, so as to be sure of having them absolutely right—they are new, but might easily pass for antiques, because she studied illustrations and descriptions of old Ukrainian embroideries in a number of volumes, and ordered each one for the particular spot it occupies.

Painted pine pieces have been used, some more recent than others. But the painting on all of them has been very finely executed, as a careful examination of the detail will prove. There is some doubt about the chairs, however. It is not beyond the realm of possibility that these may have been among the lot which American dealers are said to have had made in quantities in Sweden, sometime around 1905 when the vogue of Early American furniture began.

Hangings in all but one of the rooms of this charming house



Dine at a Swiss table



Breakfast under a Bernese lavabo

are extremely simple, of rather heavy, loosely woven linen, crash or cotton. Colors are beige or natural, with red, blue or green. With them are used glass curtains of coarse mesh cotton, texture, of course, being just as important as color and design, in such a decorative scheme as this one. And with so much pattern in the furniture and rugs, plain fabric was highly desirable, or at the most something with a striped pattern, even with the plain walls.

And after the abundance of color and pattern in all the other rooms, it is both amusing and restful to come upon the bedroom done in contemporary style. The colors used at the windows, coral and pink, were cleverly combined at the French doors near the chaise, by sewing a width of each together for each door, and hanging them so that the two widths of the pink celanese come in the middle, the coral, which is darker, at the sides. The effect is lovely as well as unusual.

But if to be unusual is a desideratum, the master's bed is the show piece of the house. A commodious cupboard makes the foot, with the figure of a young man painted on one door, that of a young lady on the other. On the center panel of the canopy is this legend: "Es muss denen di Gott lieben, alle ding zum besten dienen," one way of translating which might be to say, "All those who love God everything will be all right for."

An old Bavarian chest, painted and decorated, in this room, and the ebony piano in the living room, autographed by Josef Hoffmann, complete the outstanding pieces in this unusual and vivacious interior. But the roster of all the furniture, the rugs and the incidental pieces integrates the whole superbly. There are rugs from Poland and the Ukraine, tables (one in the dining room with a slate top) and cupboards from Switzerland and Bavaria. There are Moravian chairs and a number of Pennsylvania Dutch chairs dated 1741, 1745, 1813, and an initialed bride's chair dated 1808. All these, in a tremendous range of colors and accents, harmonize with a general scheme in which blues predominate. And not the least effective use of blue as a key tone for the whole is its application to the hall and the trim outside the house.

—LOIS PALMER.



To bed in Bavaria

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This is the way the concrete blocks are laid on the footings and waterproofed. For a more general view, see No. 7. This photograph and No. 1 on page 50 are by Arthur R. Rule.

FROM THE GROUND UP

CONTINUED FROM PAGE 52

has been nailed. The eaves have been roughly boxed in and the cornice "returned" at the corner. (Note that over all window and door openings the framing members have been doubled or tripled.) In number 10, at the corner of the house diagonally opposite, you see that the asphalt shingle roof is being laid and one of the workmen is carrying a piece of copper flashing up the ladder. He will nail it on top of roofing paper in the valley made by one of the dormers and the main roof. The importance of adequate and good flashing (this piece of copper will last forever) cannot be overemphasized. Beyond and to the left of the ladder the sheathing and rafters of the service entry are seen, and beyond these the rafters over the kitchen and maid's room are going up.

The parachute view in number 12 shows the chimney (in about the same state as in number 11) going up around the terra cotta flues. At the moment the mason is checking the setting of the heater flue from the basement and filling the space between it and the finished outer brick of the chimney. The other flue serves the living room fireplace. At the extreme upper left the third flue, from the basement fireplace, is coming in at an angle. Above this point the chimney will be only a little over half the width of the base. In other words, it is just wide enough to take care of the three full-size flues, properly spaced and laid. Number 8 shows the brick veneer going up at the front corner of the service wing, with a plumb line to guide the mason's eye. The bricks are keyed to the walls beneath at intervals with wire fastenings set into the mortar.

Number 13 illustrates a phase of construction not often encountered in small wood frame houses. Since a double garage, which must be fireproof, was to be installed under the service wing, a wooden first floor would not do here. Hence wood forms were set up, a steel I-beam placed on the top of the foundation wall in front

and a column between the garage openings at the rear, and re-inforcing rods (and electric conduit) laid and wired in a mesh across the whole floor area. Picture number 14 at the top of the same page shows you how the slab looked after the forms were stripped. What is to be the floor of the dining porch is without external support, the internal re-inforcing doing the whole job. At the right, a steel angle finishes the concrete, affords a shelf to hold the brick veneer which is to come later, and carries the weight of the wall above as well as the concrete in which it is imbedded.

On now to number 15 which was taken from much the same point of view as 11. Here you see the chimney completed, the insulating sheathing in place, the prefabricated window frame set with felt paper under the trim, and the lower part of the clapboarding up against more felt. When this particular segment of the house is finally completed ready for its tenants to move in, there will be the following parade of materials between the weather and the people inside: three coats of top-notch lead and oil paint, a skin of cedar clapboards, a layer of 15-pound felt, a half-inch of rigid fire-resistant, vermin proof, moisture proof insulating board, a partition of two-by-four studs, a layer of reflective insulating gypsum lath, the usual three coats of gypsum and finish plaster, and one layer of washable wall-paper. Not a bad bulwark against time and the elements.

The drunken-looking picture marked 16 is a glimpse down between the floor joists of the second floor bath at three of the heating and air-conditioning ducts which run from a large duct in the basement to the kitchen, smaller upstairs bed room and bath respectively. These metal ducts, covered with asbestos sheeting, fit comfortably in the four-by-fourteen-inch spaces between partition studs, and are held in place by perforated metal strips. They are compact enough to



Picture No. 9 showed the living room partition being raised into position. Here is the next step—a joist going aloft.

placed without regard to special ming, yet, modern air-conditioning tems being what they are, can carry ar greater volume of air than the round heating ducts of familiar mory.

Since this is primarily a tale of use construction, we shan't go into ails of the interior finish and deco- tive treatment. Nor into such mat- as plumbing and electric work, ept to say that they are, of course, most modern and efficient for to- y's small house. However, as to y matters of product and proce- re having to do with the structure l equipment, the following specifi- ion data will prove illuminating. ce this article is reportorial rather n analytical, we shall not go philo- phical; rather shall we turn you se to study the pictures once more.

A Condensed Specification Summary

FOUNDATIONS: Solid cinder concrete blocks 10" through. Waterproof cement and asphalt waterproofing

FRAMING: Fir and common pine

EXTERIOR WALLS: Beaver insulation board sheathing; 2"x2"x8" face brick on front; common brick on service wing; elsewhere cedar clapboards. All over 15-lb. felt

ROOFING: Certain-Teed asphalt shingles, purple slate blend, 5" to the weather

FLASHING AND GUTTERS: Anaconda copper, 16 oz.

LATH: Certain-Teed gypsum lath; on outer walls, reflective insulating

PLASTER: Certain-Teed gypsum wall plaster

ROUGH FLOORS: Pine 1"x6" laid diagonally

FINISH FLOOR: Clear oak. Sloane-Blabon linoleum, kitchen and baths

DOOR: Morgan Co. stock, 6-panel

WINDOWS: Double hung wood stock, with spring balances

MOLDINGS AND STOCK MILLWORK: Morgan Co.

GLASS: Libbey-Owens-Ford. "A" quality double thick

PIPING: Brass throughout, American Brass Co.

PLUMBING FIXTURES: Crane Co. and W. A. Case low tank toilet, first floor

BATHROOM ACCESSORIES: Hoegger

KITCHEN EQUIPMENT: Range, sink, dishwasher, refrigerator, ventilating fan, General Electric

ELECTRIC WIRING: BX armored cable throughout

ELECTRIC FIXTURES: Lightolier

PAINT: Sherwin-Williams throughout

HARDWARE: Yale & Towne

HEATING: Gar Wood automatic oil burning heating and air-conditioning system

IRON WORK: Harco Steel Co.

MASONRY MATERIALS: Lumber and special millwork: J. S. Irving Co.

GARAGE DOORS: Overhead Door Co.

CIRCULAR STAIR: W. J. Vinton Co.

LANDSCAPING: Plainfield Nursery



This is another angle on view No. 12, showing the three flues being carried upward as the chimney is being constructed.

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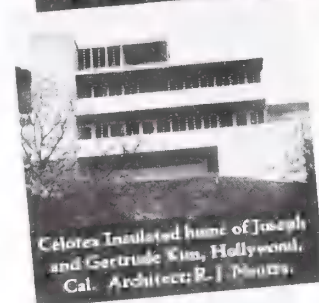
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Celotex Insulated home of Robert Armstrong, Cedar Rapids, Ia. Architect: Bruce MacKay.



Celotex Insulated home of Joseph and Gertrude Kim, Hollywood, Cal. Architect: R. J. Phares.



Celotex Insulated home in Drexel Park, Pa. Development by Thomas C. Conway Jr. Corp.

HB 11-36

AND FLAVOR TO TASTE

CONTINUED FROM PAGE 58



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GLASS

Moulded in clear crystal, with etched leaf motif, these pieces are versatile as well as beautiful. The 15" tray may be used for sandwiches or hors d'oeuvres; the large bowl for salads, fruit or flowers; the plates for salad, cheese or dessert; and the berry bowl may also be used as a finger bowl. . . . Verlys glass, conceived in France, is now made in America at modest prices . . .

Consider the units above: (all individually signed) — the large bowl, \$6; the tray, \$6; plates, \$15 a dozen; berry bowls, \$18 a dozen . . . Other Verlys pieces, choice of five colors — from \$1.50 to \$22 — at better stores.

If unavailable locally, communicate with us. Send for free informative booklet.

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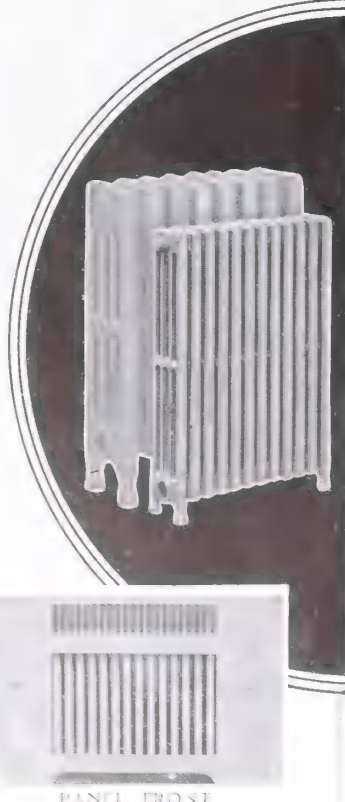
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if red, yellow and white labels do not appeal, choose colors that do. I can testify that it makes for peace of mind when a willing but unenlightened picker is turned loose in the patch. If she chooses her culinary condiments by the designated color, there is no danger of her introducing Ambrosia buds and Rue leaves into the luncheon dish merely from the attractive appearance of the plant. (It is intimated that one of the nurseries dealing in herbs plans to send out its wares next year marked in this manner.) For the collector whose chief joy comes from the sentiment connected with the plants, the example of the Countess of Warwick in her garden of half a century ago cannot be excelled. There each plant was labeled with a pottery marker in the shape of a bird, which bore in indelible colors the flower name and its legendary meaning. Balm for sympathy; Borage for courage; Basil for hatred.

The full fragrance of the aromatic properties is found in leaves and shoots in full growth, so in order to procure the maximum of the essential oils, herbs for drying should be gathered just before the flowering periods begin. While few of these blooms are too charming to lose out of the picture. Marjoram has pale lavender heads; Thyme pink, red and white; Mint purple; Savory mauve; Tansy yellow; Hyssop blue; Rampion, purple spires of blue bells telling that they belong to the Campanula family. It is a pity to destroy any of them. Also unless they are grown in larger quantities than the usual space allows, results after the diminution of curing processes, drying, cleaning, rolling and sifting, give only the proverbial pinch of this and nip of that.

But while there is great satisfaction in harvesting and drying the herbs which have been self grown, there is really no necessity for adding these labors to the garden tasks, and several reasons against it.

Time was when it was difficult to obtain anything commercially but packets of dusty powders with faint odor of the original properties, but popular demand has filled the herb shops with jars and boxes of fresh products which only await increasing knowledge to be as necessary to the household needs as salt and pepper. But the herb shelf is merely a pretty dust-catching toy unless its contents are in daily use. Pin such a schedule as appears on page 58 beside it and let it be a staunch ally when making plans for the day's fare. The easiest herbs to procure for culinary purposes are finely powdered ones which can be used in all manners, as any with bits of stem or coarsely ground leaves need straining out before the dish is served. They come in attractive containers, glass, paper or Cellophane, retentive of all flavor, and are used in about the same amounts as pepper unless otherwise specified.

There are three mixtures I never fail to have an hand: one for moths, another for vinegar and a flavoring powder for ragouts, soups, stews, etc.

Herb vinegar. Six ounces each Tarragon leaves and summer Savory, one ounce each of Mint and Balm of Gilead, pounded and mixed. A wooden mortar and pestle is the utensil. A three slices of vinegar, put ingredients in a quart of white wine vinegar in glass receptacle corked or covered and stand in the sun for a week, strain and bottle.

Moth powder. One half pound each of dried Rosemary and Mint, one quarter pound each of Tansy, Thyme, and two tablespoonfuls ground cloves. Store in glass, tin, Cellophane container, and sprinkle woollens to be stored. As efficient the moth ball, and much pleasant.

Flavoring powder. Six ounces Marjoram and Savory, three ounces each of Basil, Thyme and Tarragon, with the finely pulverized herb powders, the coarser leaves pounded in the mortar. Mix thoroughly and keep in small jars, so that the whole mixture is open to the air at once.

When the great beverage tea from China and Japan came to Europe, pushed into the background the various infusions of dried leaves and flowers which had been used ostensibly pleasant drinks, socially served, but with the latent understanding that they were mildly beneficial to nerves and "vapors." Such brews have never been completely lost sight of in Europe, and slowly they are winning their way here to an appreciative service. Most of them are of the tang, with pleasing flavor, and, like all old things become new, have certain intrigue to the imagination lacking in the well known and usual. There are no tricks in making the delectable drinks. Water boiled wildly in the kettle poured on the sprigs and leaves of the dried herb a thorough steeping, or infusion, a service with orange or lemon a honey sweetening. Should loyalty to the *Thea sinensis* we are accustomed to, add a few sprigs of Basil leaves to two or three teaspoons ordinary tea of any brand, and let steep for five minutes.

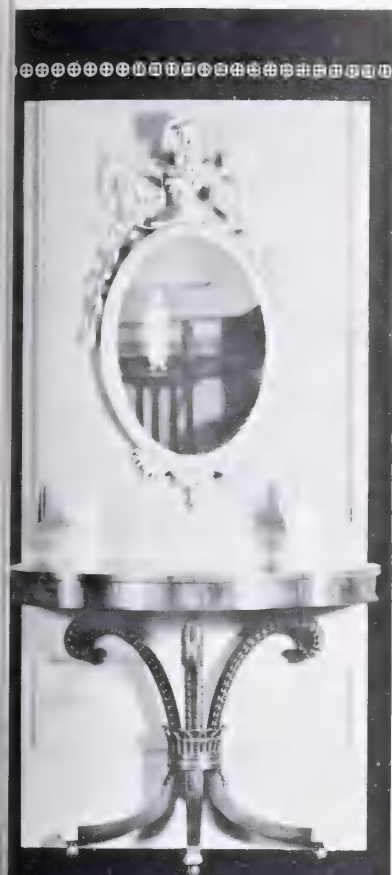
The available dried products for tea making are numerous. Alpine Flower, Wintergreen, Balm, Sage, Catnip, Costmary, Chamomile (renowned of high grade varnish), Peppermint, orange Maté, the drink always on tap in South America as asthma tea, a judicious mixture, Elder tea, Boneset, Celandine, and to the mind best of all, Linden tea, or the tilleul infusion of the French meal.

The limits of one article, nor yet of one book, are not sufficient even hint at the questions of detail for those who wish to enjoy the continuous uses of the herb garden, but gathering of all available will incline to personal experiment. Try this list: "Gardening With Herbs," by Fox. "A Garden of Herbs," by Rohde. "Culinary Herbs and Condiments" by Grieve.

"Thirty Herbs Make a Garden," by Lyman.

"Household Uses for Herbs," by the League of New Hampshire Arts and Crafts.

"Herb Teas," by Barrett.



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Sources of Dried Herbs

The Olitory, Stonehurst, Shanty Bay, Ontario, Canada. Both leaves and powder.

The Herb Garden, South Huntington, Long Island, N. Y. All dried varieties and herb teas.

Mary Chess, The Herb Shop, 128 East 66th St., New York, N. Y. Herbs in mixture for special purposes.

Pamphlets from these three sources are most helpful.

Several uses for other herbs than those given on page 58 are these:

Parsley. Flavors cheese. Sprinkle on poached eggs, boiled fowl, fricassee chicken. Dried and powdered it is a bright green available for all purposes of the fresh plant leaves. Sauce from the fresh leaves. Pick from the stalks, drop in a cup of boiling water containing pinch of soda and salt. Leave for a moment, remove, put into a melted butter sauce. It will break into shreds of better flavor than when chopped.

Sage. For veal, pork, goose stuffing. To six onions quartered, parboiled, drained and chopped add melted butter, a rounded teaspoonful of pow-

dered sage, chopped parsley (or powdered), salt, pepper, dash of sugar and the bread crumbs. Mix thoroughly.

Tarragon. For salads, fish sauces, vinegar, steaks, sauce tartare. Use it in chicken à la Ferme St. Simeon. thus: Steam a young chicken. Make a sauce of one cup cream, one of chicken broth, quarter of a pound of butter, teaspoonful powdered tarragon, salt and pepper, all cooked until well blended. Add yolks of three eggs, cook one minute. Pour over chicken in a cocotte, then heat in oven.

Marjoram. Use it to sprinkle over roast pork, flavor soups, as sachets for linens, with fish. Tomatoes and sardines: In a buttered dish place a layer of sardines, cover with minced young onions. Over these sprinkle chopped capers and marjoram, add pepper and salt. Cover with thickly sliced tomatoes, add layer of buttered crumbs, bake in a quick oven.

Nasturtium. Pickled seeds are more delicate than capers, and may be used in the same manner. Chop them finely and mix with potted meats for sandwiches. Use in cocktails.

HIGHLIGHTS ON WINDOWS

CONTINUED FROM PAGE 63

customary windows: small-paned, double-hung for Colonial; larger-paned, double-hung for Georgian; casements for French provincial, French classic and English Tudor. These window types are part and parcel of the style of these houses, essential characteristic features. The size, arrangement and detail set the scale and character of the house. The wood detail of doorway, cornice and trim of the Colonial house was small and delicate and the small-paned windows carry out this feeling. Likewise the English Cotswold cottage was small and intimate in character partly because of its outswinging, small-paned casements. If you want a traditional style of house you must accept its style of windows. If you yearn for large-paned windows because of the advantages you think they possess then you must carry them to a logical conclusion and give them a setting that is in the same scale and character.

When you think of your windows, there are many points that require your decision which will affect the comfort, conveniences and appearance of the house. While these are too numerous to be discussed in full detail here, the following summary will be helpful.

1. Windows should not be finally fixed on the plan until you are sure your furniture can be pleasantly and logically related to them.
2. Bedrooms should always have windows in at least two walls.
3. The long stair window extending through two stories should be avoided. It is awkward and difficult to compose in houses of traditional style.
4. From 28" to 32" from the floor is a pleasant height for the window sill. If it is much higher than this a person seated in the room has a shut-in feeling. Some people think that windows placed high enough to take furniture under them make a better use of wall space and they

are often so placed in the modern house. Examples of both treatments should be observed before deciding upon one or the other.

5. All rooms should be studied on paper in elevation to make sure the windows are well related to solid wall spaces and ceiling heights. Except in a very high room there should be more space below the window than above.
6. Very large windows should have opaque or semi-opaque hangings full enough to cover them entirely at night. Otherwise they become black holes in the wall.

But there is more to the subject of windows than shape and size. There has been as much distance traveled since Colonial days in the construction of the window as in its design. You may still find in old houses windows whose sash must be pegged or propped up when the window is opened and whose uneven glass distorts the view sometimes to the point of caricature. You may even see sand bags placed along the window sill to keep wind from blowing in under the sash or wedges at the sides to keep the window from rattling. But you don't need to have them. The modern window has overcome all these defects.

Take the glass itself. If you have a picture window or want glass that is absolutely even, with a highly polished, brilliant surface and so transparent as to be practically invisible you will use plate glass. If plate glass is beyond your pocketbook you can still get window glass (plate glass is poured in molten mass and then rolled into form; window glass is blown or drawn vertically) that, in the best grade, is clear, even and non-distorting. You can get glass today in any size within practical limits.

There are also new kinds of glass which while not as yet inexpensive to use may still point the way to future developments. There is glass transparent to the health-giving ultra-violet ray which is available under various

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trade names. In choosing one of these it is important to know that it has passed the test of maintaining its power to transmit at least 25% of the proper rays after it has become "stable." For special uses, too, there are heat-resistant glass and a new polaroid glass, called also one-way glass, because it is transparent in only one direction.

The window today does not rattle and it stays where it is put. This was first made possible by weights suspended over pulleys. This counter-balanced sash is not new. There are now, however, new smaller weights, both cylindrical and flat (see drawings E, D, A), which use a smaller weight box than the old ones. There are also the newer spring balances (drawing B) which consist of either coil springs or steel tapes that roll up on spools. Spring balances have two advantages over weights: in a group of windows the mullion (the vertical bar that separates them), since it need not contain a weight box, may be made so small that it does not seriously interrupt the glass area. Again, in remodeling work, the old-fashioned sash, which otherwise would have to be renewed, can be modernized with spring balances. Another innovation in the double hung window is a metal sash of bronze or aluminum (drawing D). Although the metal window has been in use for some time in public buildings it is new in houses. It is of light weight, requires no upkeep and is tight fitting always.

Packaged windows are coming to the fore. You can now buy metal windows complete with integral weatherstripping, frames, hardware, weights and pulleys or spring balances, all ready to install; or wooden ones half set up in cartons. The casement window, too, now comes completely equipped with its special hardware and screens. And both casement and double hung windows are being constantly improved in other ways. A most convenient new feature for wood casements is a special hinge that swings the casement away from the frame when it is open, leaving space large enough to put the arm through. This makes window washing easier. In the interest of window washing, too, is the new arrangement for the double-hung window which pivots the sash, allowing it to be tipped down into the room (drawing E). As it can be held in this position it is also useful to eliminate drafts and to give

greater safety in a child's room. This does not prevent the window from being raised or lowered in customary fashion.

Improvement in the science of heating and air-conditioning our houses makes us look even more carefully to our windows. Toward more efficient heating, there first came weatherstripping. This made the window tight and decreased the heat loss which loosely fitting windows permitted. Then the increasing use of air-conditioning raised the problem of condensation on the window-panes. It was soon seen that a double window was necessary to permit the desired amount of humidity in the room without foggy windows. For when the inside temperature is 69° and the outside 43°, condensation will occur with a relative humidity of 50%. But with double windows the outside temperature may be as low as 15° before condensation will occur, the other conditions remaining the same. The old-fashioned type of storm window placed on the outside will serve, but there are more convenient ways today. With the casement window you may have a fixed sash which in summer is replaced by the screen and through which the outswinging casement is operated just as it is through the screen (drawing C). Or you may have a casement onto which a second glazed sash is clamped. Or you may have "thermo-pane" glass which is fixed double glazing in one sash and with a partial vacuum in the space between panes. (You may have this with a double-hung window as well as a casement.)

Another way to obtain double glazing is by installing separate panes over the original ones. A new device, not yet in production, which consists of rubber stripping will permit you to do this. The stripping enframes the panes and holds them firmly in place and about one-half inch away, thus providing the necessary dead air space. This can be used with any wood frame window and with panes up to about 30" x 36". A further advantage of all this double glazing is that it will reduce heat transference.

From whatever angle you approach the subject, the window today is not to be taken for granted. Rightly used it may contribute more to the house in appearance, livability and general satisfaction than almost any other one feature, and it responds with versatility to our demands for comfort.

THE PRACTICAL GARDENER

Cup Gardening. The waxed paper drinking cup now has its place in the garden as well as by the water cooler. I have used it to advantage for starting seedlings, and the results have been very satisfactory. It is much easier and cleaner for the amateur to use paper cups than to fool with flats.

The cups should be placed in a low wooden or metal container in order that they may be carried from place to place in one move, and in this way there is no danger of any surplus water or dirt.

The usual planting procedure is followed. It is wise to put a little powdered charcoal in the bottom of each cup, and then fill up with a mixture of sand and good black dirt. Three or four seeds should be sown in each cup so that the gardener will be sure of

at least two properly germinating. When the seedlings are large enough to make a choice, all but the hardiest one should be removed from each cup.

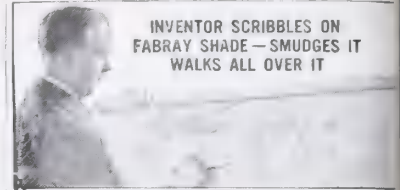
The use of the cups simplifies the sprouting because the waxed surfaces retain the moisture which is so necessary for rapid germination, and one does not need to water constantly.

When the seedlings are big enough to set out in the ground, it is easy to tear away the cup and put the plant in the earth without disturbing or exposing a single root.

This method of sprouting seed is as satisfactory for vegetables as it is for flowers and you are always assured of hardy plants, with no loss from transplanting.

—J. S. CRANZ
FORT WORTH, TEXAS

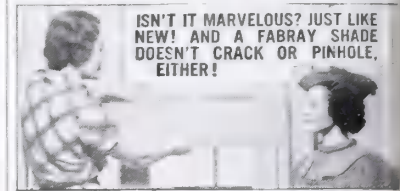
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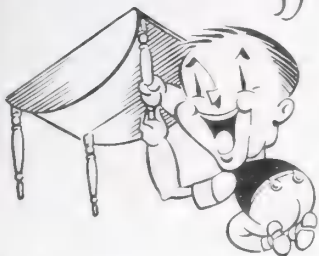
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PLASTIC WOOD

FURNITURE INTO WALLS

CONTINUED FROM PAGE 49

London he promptly ordered a coach, its panels blazoned with allegories of the four seasons, painted by a fellow member of the Royal Academy. His sister demurred at such extravagance. Reynolds replied: "What, would you have it like an apothecary's?" But our plutocrats who forty or fifty years ago considered a groom in buckskin breeches and Wellington boots essential to a well turned out landau now very rarely bother to put a footman beside the chauffeur of their motor cars. The braided and brass-buttoned uniform of the footman at the door of a town house is usually to be found these days giving caste to the doorman and elevator boys of an apartment hotel.

The palace or chateau that had to be huge and elaborately ornamented on every surface in order to establish the prerogatives of its owners was also gloomy, drafty, almost impossible to keep clean and so generally uncomfortable for its titled inhabitants that they usually took refuge in a wing of the building or in a few small rooms where they could be cosy and comfortable. The rich bourgeois and the merchant princes, who, in order to establish their caste, took over the decorative schemes of the aristocracy, tired of them within a century. Anyone who today inherited a mansion of the 90's would promptly sell its contents to a junk dealer, put the site into the hands of a real-estate agent and with the proceeds rent a penthouse. The same holds true of middle class establishments. My grandmother's front parlour behind a brown-stone front held an amount of statues on pedestals, vases, including two six feet high, pictures in gold frames, furniture and knick-knacks that no one could place today even in a large-sized apartment living room. She and my great-aunts would be shocked to find that self-respecting families no longer feel it necessary to display all their silver on an eight-foot sideboard, and fail to show their best dishes and cut glass in a china closet where "the company" can see them, but keep them instead in the kitchen pantry where only the servants can eye them when not in use.

The freedom that any degree of wealth brings to us today is freedom

of movement: "having means" means "going places." The burden of poverty is the burden of staying put. We no longer feel the need of symbolizing our sense of security in an ancestral seat or an old homestead. No one, whatever his income, wants to be tied down to an establishment that is too difficult to keep up or to keep clean. But just as the set-up of modern industry breeds fewer and fewer craftsmen capable of producing ornament, even if we are willing to pay for it, the set-up of modern society breeds fewer and fewer reliable servants, who can be relied upon to dust under beds, bureaus and secretaries, keep silver and glass polished, wipe and wax the convolutions of woodwork on historic models. Within a comparatively few years union labor will take domestic servants under its jurisdiction, who will be on an eight-hour instead of an eighteen-hour day, and command time and a half for overtime. Unless by that time we have simplified our house furnishing and decoration we shall be helpless.

We had therefore better begin to treat our bedrooms and our living rooms with the same structural common sense that we have already applied to our bathrooms and kitchens, realize the sense of building into our walls our beds and bureaus and couches just as we do now most of our bookshelves and our bath tubs, washbasins, stoves and sinks. Eventually the only movable pieces of furniture will be our chairs.

A period bed three or more feet off the floor with its headboard, footboard, tester or canopy was a device for keeping a sleeper warm in drafty and unheatable rooms. The headboard and footboard are now as useless as the canopy. A bed need be nothing more than the simplest enclosure to a spring and mattress not more than 18 inches off the floor, and so substitute for a chair when one starts to dress. In all but the largest rooms there is only one logical spot in which to put a pair of beds. If not built in they are never moved anyway and might as well be built in in the first place. To leave open space under a mattress is merely to create dust-collecting waste space. With the sides of a bed enclosed to the floor the space

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PAINTS

All you need to know about PAINT

below the mattress can be utilized for a shoe-closet with a sliding floor that pivots out, a better place at least for a man's shoes than a rack on a closet door which sooner or later sends three pairs whanging down on his shin bones. Or the space could be used to store extra blankets. I see no reason why spring and mattress should not be an integral part of each bed. If a combination of rubber and fibre can be made to withstand the bounce of a three thousand pound car driving at sixty miles an hour over a concrete road, there should be no technical difficulties involved in providing a puncture proof "cord" mattress that could withstand the tossings of even an obese insomniac and be easily inflated to any degree of resilience by a pump attached to the vacuum cleaner. It would have the added advantage of being much more easily and antiseptically cleaned than our present hair mattresses.

The present night table is as useless a piece of furniture as could be devised. Placed between twin beds it puts a bedside lamp in precisely the position where it is certain to keep one spouse awake when the other wants to read. For anyone who likes to read in bed it is a juggler's feat to get onto a night table cigarettes, an ashtray, a highball or an extra book. But if a bed is designed as a built-in unit and the equivalent of a night table is made part of each bed it is no trick at all, as I once did, to provide a space for a dozen books or magazines, a carton of cigarettes, a night light that reflected only on the bed, a telephone and a radio dial. I could as easily have included instead an electric clock, a small safe, and a cellorette for a convenient nightcap, a supply of note books and pencils for an author's midnight inspirations or a mirror and a make-up tray for the ladies.

Our bureaus have no relation to the way modern clothes, whether men's or women's, can be most conveniently stacked or conveniently got at, since our historic models date from a day when embroidered waistcoats, frilled shirt fronts, lace jabots, flounced and starched petticoats were being worn. To find a particular pair of socks in a man's lower bureau drawer is nothing less than a dredging expedition and to replace the contents in any kind of order a bit of mechanical engineering. Our bureaus should be twice as long as they are now and half as wide. The mirror over the narrow bureau top should swing out from the wall to make accessible a built-in cabinet, as in a bathroom, that could keep a clutter of minor toilet articles out of sight. But men's and women's apparel is now so reduced in bulk and so standardized in shape that the size and arrangement of a bureau could be as easily standardized as that of an electric refrigerator or an electric stove.

In houses built for the owner's use veneering in the newer oriental woods could carry the surfaces of built-in furniture to any degree of luxury or variety of texture desired. The more common practice would be for each tenant to repaint the surface as he now does the walls.

The withdrawing room has now become the living room; it could be appropriately described as the relaxing room, for we demand an amount of relaxation that would have

seemed supine to our ancestors, for whom the historic models of chairs and sofas were designed and who considered an elegant erectness the appropriate posture for polite intercourse. The only time we want to be propped up in anything resembling a straight-backed chair is for an hour or so at meals. The indispensable pieces in our living rooms, if we are to live in them, are the overstuffed couch and the overstuffed chairs. There are never enough of them. Here again furniture can be designed best as part of the layout of a room. An eight-foot overstuffed couch that might be a clumsy obstruction to easy circulation as a separate piece can be made part of a rectangular window bay, the horizontal panes over its back, bookcases filling the thickness of the walls at each end. It can be complemented by three overstuffed units, such as are already becoming popular, that can be drawn up opposite as another couch or used as separate chairs. The only legs visible in a livable living room should be human ones.

Built-in bookcases will be supplemented by continuous and shallow cabinets, their tops supplying enough shelf room to make the cluster of occasional tables unnecessary and the continuous space within supplying more room than half a dozen separate historic models can provide, for phonograph records, a radio, prints and portfolios, magazines, filing cabinets, paper and typewriter, liquor, glasses, cocktail shaker, service trays—what not—easily reached and just as easily put out of sight when not wanted. The horizontal accents, the subtle balance of masses and textures of such continuous planes, lend themselves to a decorative scheme that can be far more distinguished and in the long run far easier to live with than our usual splotching and splashing of isolated furniture coverings and window curtains that eat up light, and which the increasing use of glass brick and structurally diffused lighting will soon make as obsolete as the portières and tie-backs of yesterday.

Functional design may be a new phrase but it is an old practice. All historic furniture was, in the most literal sense, designed for a particular way of living. There is hardly a piece of it which is not as functional as the Queen Anne wing chair that protected the shaved heads of eighteenth century worthies, young and old, from drafts after doffing their wigs when they took their ease by the fire. Modern interior design will not achieve the simplicity, the logic and the coherence of a style until it is related with the maximum degree of efficiency to modern living, and this involves a careful correlation with modern building techniques and engineering practice. The modern style will not bore us by its standardization any more than the general similarity of the shapes of our automobiles bores us now. It will seem neither cold nor repellent because, fitted with precision to the way we want to live, it will, by enhancing it, give us a sense of ease, exhilaration and freedom. Not the least part of that freedom will be freedom from piling high the moving van every few years. The modern dwelling, city or country house, apartment or week-end bungalow will be a place we can live in almost as soon as we enter its doors.

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GARDEN ESCAPES

CONTINUED FROM PAGE 39

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On lower Cape Cod, the old garden Pink, *Dianthus plumarius*, has sown itself everywhere and become a charming wild flower. If you have a wild garden patch somewhere, this is just the flower to use. There are also one or two places on the peninsula where the introduced European Broom is spreading like a prairie blaze. For all its mass of yellow I do not care to see it, for it kills out a native ground cover full of interest and beauty, indeed one of the best things we have.

In Hingham, Massachusetts, a European thing imported locally has made a charming alliance with the landscape. A young painter of Hingham ancestry, studying in France some half century or more ago, took from the brooks of Fontainebleau the lowland Forget-Me-Not, the true *Myosotis palustris*, and sowed it in the streams of Hingham. Perhaps the color pleased him, for the Hingham Forget-Me-Nots remain a delightful blue. The flower thrived, making itself quite at home, and today boys offer bunches of it for sale, fresh from Hingham brooks.

The garden escapes which have really spread, taking over the country and sowing themselves everywhere, are now so many of them wild flowers, or almost wild flowers, that the list of possibly usable things is not so very large. About as typical an escape of this kind as one encounters, I imagine, is Saponaria, or Soapwort, or Bouncing Bet, that very old-fashioned raggle-taggle stray of the colonial countryside. This is a somewhat variable plant, being found both in a single and a double form, and I have sometimes thought that it might be interesting to find a good strain in the country somewhere, take it back into the garden, and see what happened. The flowers have quite a pleasant, old-fashioned fragrance. Our list of reasonably good-looking half-wild floral plants for half-wild places is not so very large. A caveat against the plant's getting out of bounds must, of course, accompany it, but perhaps it would be no worse than others the gardener manages to restrain.

The most successful escape I know of in all the present field is the garden Tiger Lily, the familiar *Lilium tigrinum*. It has gone wild all through the older counties of Maine, not sparingly, but by handfuls and dozens, for the bulblets have great vitality and take only two or three years to come to flowering maturity. I have seen stray plants in the middle of an open field, and I remember one old farm where the wild plants had made a sort of Tiger Lily hedge along the borders of a pasture wall. *L. tigrinum*—it is an Asiatic and Japanese thing—is a handsome, well-shaped Lily,

and as long as we don't have too much of it, is an interesting feature in a landscape. Certainly no other introduced Lily can challenge it as a naturalizer. Our own wild Lily of wet woods and thickets, *L. canadense*, the Pagoda Lily, does well in gardens and is one of the handsomest of them all. How beautiful it is in its midsummer bloom—a North American piece of Chinese Chippendale.

Now we come to the modern revival of old Roses, which has been one of the pleasantest things in years. Not being a born rosarian, I share in it only by enjoying it, having enough to do with my plantings of herbs. Were I a rosarian, however, and a follower of so pleasant a fashion, I think I would wander about old country graveyards and spend an elagiac afternoon reading epitaphs and collecting Rose cuttings. Such old acres are museums of early nineteenth century Roses, of those deeply fragrant blossoms so loved by the generation of the daguerreotypes. The bushes are apparently as hardy as nails, and there are especially good singles and semi-doubles among them. An old-fashioned single Rose of the true Victorian crimson (that color which recalls the American Beauty Rose) is a very pleasant thing to have; especially, you enjoy the blessed quality of fragrance. The centers of the flowers are often lighter or golden. They do not sell such Roses now; you simply cannot buy them. On many a quiet country road, however, a cutting or a small bush over the wall is ready to your hand.

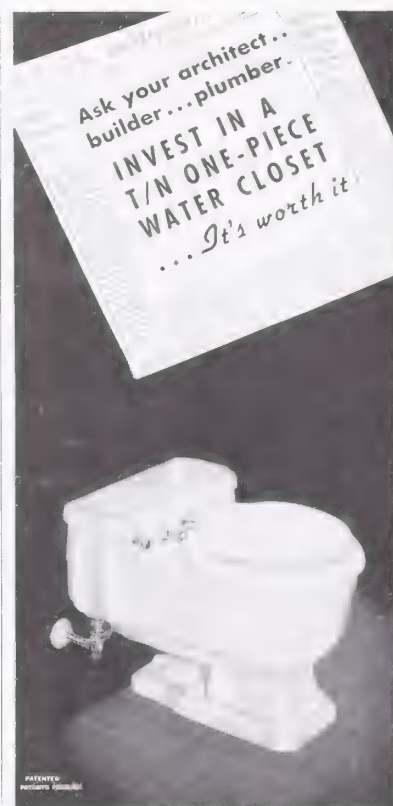
The herbs now and then manage without man—not the greatest herbs but the class I ventured to call "simples" in my herb book. Possibly the first European plant to escape to North America was an herb. Wandering in Mexico this last winter, I went as everybody does to the great pyramids of San Juan Teotihuacan. At the end of the great avenue of the sacred city, deserted for the time, the vast Pyramid of the Moon awaited us, all winter-killed yellow grass and blackish stone. Strong-growing green plants were flourishing there in the dryness, hedging and crowding in the ancient stones, and bursting green from the Pyramid's side. These were plants of Horehound, the ancient Marrubium of the Mediterranean world, descendants and inheritors of some first handful of seed brought from Spain by the conquistadores. "Marrubio! si, si, Marrubio," cried the old Indian women, thinking it all a grand joke and laughing together. "Para los resfriados." "For colds, senor, for colds." Which reminds me that I'd better wangle some seed of that Mexican strain for the garden at the farm.

THE PRACTICAL GARDENER

Cut Flowers. If flower lovers could only realize how much longer their flowers would last for indoor decoration if picked the evening before being used, and set away in deep water in a cool place to harden, they would always adhere to this schedule. Hollyhocks will hold up much better if

their stems are slit up the middle several inches, and the Poppy likewise if its stem is seared. Waterlily blooms may be induced to stay open by dropping into the centre of each a little melted paraffin.

—GLADYS J. BRANDENBURG
BRAINTREE, MASS.



When you plan your bathroom make certain to consider carefully the T/N one-piece water closet. The T/N abounds with features...astonishingly quiet operation, powerful flushing, non-over-flow feature, low convenient shelf and a modern design that permits unlimited variety of bathroom layouts. For the T/N can be placed beneath a window, in a corner, even under a staircase. Available in an impressive number of colors to fit any color scheme. Though the T/N is the favorite for expensive bathrooms it is priced for even the most modest plan. The Winston vitreous china lavatory, designed by Case, provides an exceptionally beautiful bathroom ensemble with the T/N one-piece water closet. The Winston is modern in design, three sizes, with chromium legs, and handy towel racks attached.

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Without giving you any pedestrian chatter about the joys of the sunny south, we admit that we'd just as soon desert our prosaic lives here and absorb some of the joys. We would like to see our own little Fifi win a blue ribbon in the Miami Kennel Club Puppy Show—a hang up a silk sock instead of a woollen one for our Santa Claus to fill—and absorb whatever new health elements they've discovered in the sun's rays—and be ready in the know about the Miami Yacht Club sailing race. Of course we would. And so would you.

Today's sun worshippers can toss away their flannel tweeds and take off for the realms of perpetual summer long before the January and February blizzard season and still be very fashionable about it all. Without waiting for New Year's Eve revelers to forget about confetti, Florida now emerges as the place to be in late October. And since on November 29 the popular greyhounds start to flash around the oval after the mechanical rabbit, you can see that things are whizzing along at an early date.

If you like to see your calendar checked in red in for important events, the Christmas month offers everything from the Miami All-American Air Race Meet to golf tournaments and thoroughbred hoof-pounding at Hialeah Park. And if you like to take your recreation in the informal manner, you can swear loudly about the sand traps and bunkers on many famous golf courses, relieve the romantic urge by dancing beneath palms at night, or prove your powers over the lower animals by winning a battle with a sail-fish. That's living, we say.

Education addicts say that travel broadens and quickens one, but the pure and unadulterated pleasure and fun is a little more inviting to our indolent minds. Leading resort hotels provide new addresses for society's revelers, and cabaña life is the play for sunshine during the informal cocktail hour. And since even dear John and Ma from Paducah are going down this winter—to say nothing of celebrities from the four corners of the world—it just seems out of the question to be (Continued on page 96)



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COMPASS POINTERS

CONTINUED FROM PAGE 94

left behind. Actually living in the midst of orange groves is a much more inviting prospect than merely nibbling at fruits sent by fond relatives and friends.

The little matter of transportation is no longer a problem at all. The great Pan-American International Airport is at your command, while for those preferring the stability of old Mother Earth, the railroads offer luxurious trains. Miami is now only eight hours flying time from New York and eleven from Chicago, and you can step aboard a train in New York one night and be almost at the tip end of the long Florida peninsula twenty-eight hours later. For the tawny male with a love for sitting behind his own steering wheel there are excellent highways and many very beautiful landscapes. If you are one of the many enjoying the sense of detachment from worldly hurrying that only water can give, you can make the trip by boat. The Clyde Line has especially fine accommodations, making the trip there and back as pleasant as the destination.

But, whatever the method of transportation, a growing number of Americans are converging upon Miami, Miami Beach and their sister resorts of Palm Beach, St. Augustine, Orlando, and Sarasota. While everything desirable is found in the resort you choose, at the same time you may satisfy your wanderlust by short jaunts to interesting nearby places: you can explore the Seminole Indian camps, where the first natives of Florida carry on ancient customs and traditions—or the strange caverns of Lost Lake—or the reclaimed swamplands of the vast Everglades. And if you have other trips in mind, Miami is the ideal starting point for visits to Nassau, Havana, Porto Rico and other Caribbean points. All in all, it seems that at least this year you should be one of the guests on the glorious American Riviera.

Assuming that there are still a lot of problem children left who prefer roughing it and wearing blue jeans even in the fashionable Southeast, we suggest the Indian River Dude Ranch located on the East coast of Florida, twelve miles south of Daytona Beach.

Real cowboys . . . log cabins (with

modern conveniences, of course) . . . plain wholesome food to break the monotony of caviar . . . a sulphur pool to make your skin soft . . . pine knot fires on the lake shore . . . all outdoor sports, or comfortable lounging and dozing.

Since ladies can forget all about expensive wardrobes and think of riding togs, and the male element can pull on a leather jacket instead of looking under the dresser for proverbial studs, life is really simple. And if Junior just hates to "get dressed up," then here is the place for him—he can feel very very masculine in square-toed boots and Western cowboy hats. The whole family becomes free and easy.

The main ranch house has a comfortably furnished living room, well stocked bookshelves, and a huge stone open fireplace. The cabins equipped with individual hot water and heating systems, ample closets and wide sunny porches, present a new scheme for living in the open spaces. The fragrance of young pine in cool night air promotes sound sleep or romantic wandering in the surrounding country. In every way, the managers have conspired to give you a perfect vacation and complete change at rates that do not strain even the modest budget (only \$65 week, including board and lodging and all sports and facilities of the ranch).

But suppose that you must have some of your Big City atmosphere. There are excellent concerts in Daytona Beach, first run movies in New Smyrna (two miles from the ranch) and five golf courses within easy riding distance. Adequate card tables are provided for you who cannot live without scoring at least one successful finesse a day, and you can play tennis on the court right at the ranch. Big Business demands your attention: telegrams are telephoned to the ranch. There is ocean or sulphur pool swimming, and salt or fresh water fishing.

Now you are convinced that you must go to Florida in one scheme or another, and we leave the decision about Ranch Life vs. Resort Life to you. We think we could enjoy for a touch of fashionable yachting and racing, and then some real roughing it by way of contrast.



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35,700 miles, 39 ports . . . and

The VOTE was overwhelmingly for SOUTH AFRICA

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THE PRACTICAL GARDENER

New Sunflowers. From my 1936 convention of trial plantings I have nominated for permanence a group of gloriously colored new Sunflowers. Serving as a background in the trial bed they have presented a towering bank of bloom, ranging from pale primrose yellow to deep chestnut red, and give some excellent suggestions for future plantings. Among shrubby they would stand supreme; as a screen or background mass they are very good. Planted from seed in the early spring, in fairly rich soil, their growth was rapid and from midsummer on gave a wealth of bloom. To relieve the monotony of height I used in front of the taller ones those of medium and dwarf habits. The seed was a mixed assortment and included *gaillardiflorus*, a striking specimen zoned brown and red, *sanguineus*, a blood-red hybrid, Golden Nigger, a rich yellow with black eye, *chrysanthemiflorus*, a strong yellow with large lacinated petals, *fistula*, a dwarf with large double orange flowers, *multiflorus*, another glorious double. Sutton's Red, margined in gold, and Diadem, lemon yellow with dark eye and cactus-like petals. The seed came from the Geo. W. Park Seed Co., Greenwood, S. C.

—GLADYS J. BRANDENBURG
BRAintree, MASS.

PLEASE TELL ME

CONTINUED FROM PAGE 74

often neglected with the result that paint never holds for long over these greasy spots as it has no bond. When it comes off it will take subsequent coats with it if repainting has been done without its removal. My advice is that you wash your radiators very thoroughly with a stiff brush and a strong solution of sal soda and water. Then rinse with clean water and allow the radiators to dry 48 hours or more. Next give them a priming coat of aluminum paint and finish off with one or two coats of so-called "wall paint." This is flatted oil paint. Many painters think a lithopone paint superior to lead or zinc but I think any good paint using flatted oil as a vehicle will wear well. Lead has a tendency to turn yellow under heat, which is the main reason for not using it. The metal of your radiator expands and contracts with the changes in temperature and so puts a very severe strain on paint, but radiators painted under these directions should not require repainting oftener than every three or four years.

Q. Please advise me about whitewashing an old brick house. Have you a formula for whitewash and how often must it be done? How does the cost of whitewashing compare with painting and would more than one coat be necessary on an old house?

A. Whitewashing an old brick house is entirely practical. Whitewash will not wear as long as paint but it is much less expensive as far as first cost is concerned. My preferred formula is that used by the United States Government for white-washing life-saving stations and lighthouses. A recipe for it was given in this column



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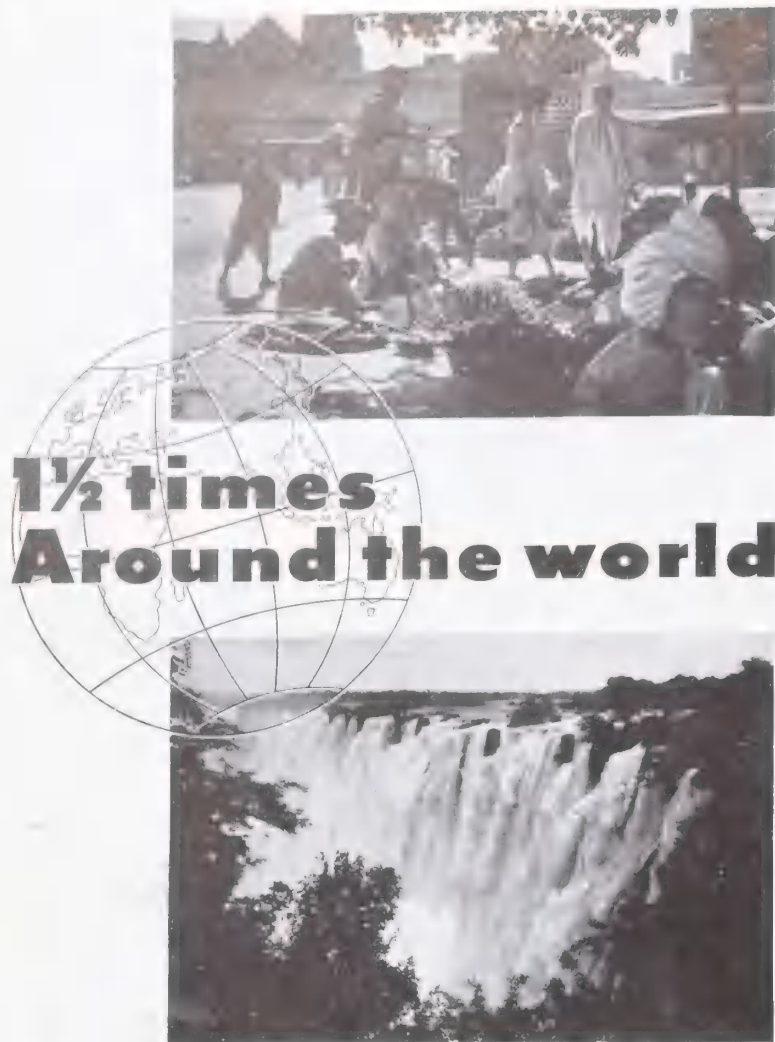
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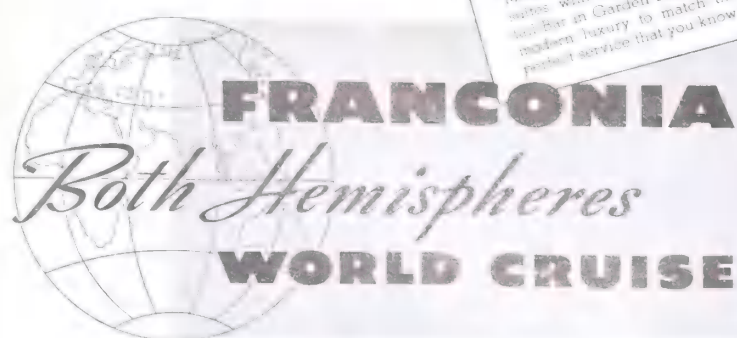


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*including Bombay, Delhi, Agra, Fitehpur, etc.



in March, 1935. If this number is not available through your local public library, write me again and I will send you the formula. I think one or two coats of whitewash should be enough; old brick should require no more coats than new. If you wish to keep your wall permanently white it must be renewed every few years, but if you do not object to little patches of red brick showing through here and there it need not be renewed so often.

Q. I am going to put knotty Western pine upon the walls of my summer house in place of plaster. The wood is quite white in color and I should like to preserve this lightness as much as possible. What finish would you advise?

A. If you have no small children in your family so that the woodwork will not be marred by dirty fingers, it requires no finish at all and at the end of two or three years' time will be a very beautiful color just from a natural weathering process. If you feel, however, that the wood needs some protection, you can do one of two things. You can give it one or two coats of white wax, or you can give it two or three very thin coats of shellac with the shine on the final coat rubbed off with pumice and oil. The shellac will offer a good basis if you want to paint it later. In this event it should be sanded lightly to roughen it enough to give a good bond for the paint. Wax should never be painted over and should be removed with gasoline before painting.

Q. We used two coats of rough lime plaster over sheet-rock in our new house. Now tiny cracks are appearing at the joints of the sheet-rock. Are these likely to increase and how can we remedy matters?

A. The cracks in your plaster may be due to the fact that the rock lath was not sufficiently well nailed to the studs. The builder, for instance, may have nailed with only two nails where he should have used six with the result that there is a constant shifting of the lath. The fault may go even deeper than this and the house may be improperly framed, studs set too far apart, inadequately braced or something of this kind. Cracks due to

either lathing or framing will not be remedied by any amount of re-plastering and unless you can prove conclusively that the fault lies not with this but with the plaster itself, I suggest that you give up the rough plaster and change to wall paper. I think a white skim coat of lime putty and Keene's cement applied about 1/8" thick over the existing plaster and trowled absolutely smooth would give a smooth foundation for paper. If the house continues to shift this may not be a permanent cure, but it would permit you to re-paper every few years when conditions become objectionable with a fair chance of having the house look well for at least the majority of the time.

Q. May water drained from an asphalt roof be used for swimming pool purposes?

A. Consider first that the smallest pool practical for swimming is 20'x40' sloping from 3' to 10' and a plunge may be as small as 9'x20'x8' deep, but even this requires over 10,000 gallons, or from 250 to 300 barrels of water for filling once. Unless water is purified artificially a pool must either have a supply of pure water continuously running into it or it must be emptied and refilled every two to seven days depending upon the number of people using it. Thus it is difficult to see how rain water, however pure it might be, could be used for this purpose, since it could not provide a constant source.

Q. Two years ago I purchased an old house in Connecticut and now find that the chimneys smoke badly. Can you recommend a chimney doctor in my vicinity?

A. Your chimney may smoke for one of several reasons. Often the fault is directly traceable to poor design. In an old house it is more often due to improper construction. Frequently all that is needed is to have the flues cleaned out. In any event, a local mason who could inspect existing conditions would be the proper one to consult. Many an excellent mason, however, has but faulty knowledge of proper chimney design and you may find the services of an architect quite as important as those of a mason.

BUDGET APARTMENT

CONTINUED FROM PAGE 60

Now to break down this decorator's dream into dollars and cents.

In the living room, the mahogany dropleaf table is \$27.50. The Heppel-white desk chair, upholstered in green ombré stripe, \$27.85, and the Suffolk easy chair completely upholstered and trimmed, \$56.63. The Sheraton secretary is \$79.50, and the Sheraton coffee table \$12.50. The mahogany book table is \$18, and the end table \$17.50. The two Sheraton side chairs are \$18 each, in muslin. Mahogany Canterbury table, \$19.50. Upholstered in green armure, the sofa is \$121.50, and a mahogany armchair upholstered in beige damask is \$46.70. The wing chair in chintz is \$62.50. Two pairs of chintz draperies at \$5.25 each—the two valances complete for \$18.30. The beige Mayfair Wideloam carpet at \$3.95 per yard is \$122 complete, while the embossed Armilla hook rug is \$7.75.

The bedroom furniture includes a

Croydon bed for \$14.50, and two night tables at \$8.50 each. The Harworth bureau is \$30. The Croydon chest with five drawers is \$36, and the mirror \$9. The chintz upholstered easy chair is \$39.67, and the side chair in muslin \$33.50. The mirror top dressing table complete with white organdie skirt and bow is \$39, and the triple fold mirror is \$10. \$10.50 is the price of the chintz bedspread. Celanese Window curtains are \$4.50, the blue and white chintz draperies \$8.75, and the blue chintz valance \$5.25. The French gray Stratfield carpet, at \$3.95 per square yard, comes to \$73.74.

In the foyer are an upholstered Hartley side chair for \$32.50 and a covered Hamilton mahogany bench at \$28.50. Eighteen inch mirror, \$20.

All of these things are displayed in the newly decorated House of Years at W. & J. Sloane, Fifth Avenue at 47th Street, New York.



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ROUND THE WORLD CRUISE—DOLLAR STEAMSHIP LINES, 604 Fifth Avenue, New York.

THE SHIPS AND MEN OF THE ITALIAN LINE—ITALIAN LINE, 626 Fifth Avenue, New York

HAWAII AND SOUTH SEAS—MATSON LINE, 30 Rockefeller Plaza, New York.



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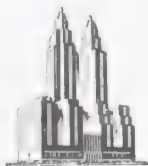
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The sunken garden which emerged from the foundations of an old barn. Below, another view showing more plainly the stone steps and the pool.

AN OLD BARN YIELDS TO A GARDEN

by MRS. SAVAGE C. FRIEZE

If you have yearned for a sunken garden, even though you live in a New England setting, look about you and perhaps you will discover that the barn your predecessors built so cozily adjacent to the house obscures your view of distant hills, of golden sunsets or crimson afterglows, and really should be moved to a less conspicuous place. Worked out carefully, this is not an expensive operation and it pays its way in bringing to your property the attractive views which enhance its value.

But that is not all, for if you are lucky you will find beneath the staunch beams of yesteryear's building a foundation wall to be beautified, to give itself to decorative brightness after its long span of practical usefulness in dark seclusion. And that is what I found, with the additional good fortune of a four-foot excavation just about large enough to suit my fancy. There was my sunken garden.

First I made a crude sketch of my layout. Steps were to go down in the center front at a point where the barn doors had swung open for so many generations of stock. Flat stones garnered from the walls that edged our land saved buying expensive flags; soil banked between and planted with Sedums soon gave us soft green risers. Laurel, ferns and tiny evergreens, moved from far corners and never missed, filled in and gave solidity to the irregular sides, and the entrance to my garden was complete.

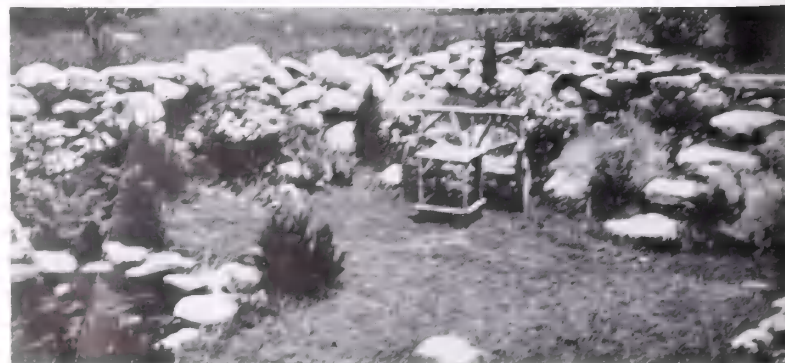
There were so many things I wanted to have in this outdoor living room! And again I was fortunate in finding that against the east wall earth had been thrown and several large boulders had been left, evidently

too cumbersome to move when the barn had been built one hundred and ten years before. It was here, then, that I made my rock garden, drawing again upon the boundary walls for needed stone and planting Alpines, Daphne, Candytufts for evergreens and interspersing small spring bulbs such as Crocus, Scilla and Grape Hyacinths. Along the west wall, protected from the wind, I put in a border of perennials which thrived amazingly in the soil made rich by years of fertilization. Sturdy plants gave me a riot of brilliant blooms all summer long.

At the back and facing the entrance steps, a bank of native Laurel, tall ferns and a variety of Pine trees brought the woods into my garden to hover over a tiny pool coaxed from a trickling pipe which joined the overflow of our swimming pool not far away. On its surface lie hardy Waterlilies and goldfish flash beneath their spreading pads. The back is built up with rocks and in the pockets between them I have tucked *Phlox subulata* and Sedums, their blossoms mirrored in the quiet water below or grown to join the Iris, yellow Calla Lilies, Forget-Me-Nots and common wildflowers which surround the pool and have become prize specimens in the nourishing soil.

The center of my garden is a carpet of soft green, and lest the planting and steps be injured in caring for it, I have left a small break in the rear wall through which a lawn mower may be brought conveniently.

Had I searched and dug in some chosen spot no greater loveliness could have resulted than that we achieved by ingenuity and with a very small expenditure.



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(1/2" x 1 column)—1 insertion, \$13; 3 insertions, \$12.35 each; 6 insertions, \$11.70 each; 12 insertions, \$11.05 each. Rates effective with the January 1937 issue: One-half inch listing (1/2" x 1 column): 1 time, \$15.00; 3 times, \$14.25; 6 times, \$13.50; 12 times, \$12.75

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For further information write to

**TRAVEL POINTERS
HOUSE BEAUTIFUL**
572 Madison Avenue, New York

THE PRACTICAL GARDENER

Sun Break. Experiments have shown that sun on frozen tissues causes more winter injury to tender plants than the cold itself. In freezing, the cell sap takes the form of slender, sharp-pointed spicules; during a sudden thaw some of these are likely to pierce the cell wall and allow the melting sap to escape, resulting in wilting and sometimes death of the part. Gradual thawing causes less movement in the cell sap.

Planting tender subjects in complete shade, though preserving their life, tends to discourage blooming. The ideal solution would be to furnish shade during only the coldest weather. How to accomplish this without unsightliness was solved by one man, who brought small evergreen trees from the woods and stuck them into the ground to the south of his Camellias and tender Azaleas. They warded off the sun and allowed full circulation of air—a valuable disease preventive—while looking like part of the planting.

These standing trees were found a better winter protection for polyantha Primroses than boughs laid over them, as the latter were too smothering for the live crowns. To prevent rotating in the wind, the trees were braced by a couple of tall stakes driven into the ground close to the trunk, stubbing against a pair of the principal branches.

This scheme is particularly adaptable to the Pacific Northwest, where many families make an annual rite of going to the woods for their own Christmas trees.

—HONORIA PHILBEN
EVERETT, WASH.

Winter Decoratives. That portion of my garden devoted to what I term "winter decoratives" yields a harvest of long enjoyment. Each fall I gather from it bright red Ilex berries, sprays of Bittersweet, bowls of Gourds and swags of colorful Mexican Corn to use for indoor decorations. Many times during the winter months I am reminded by their beauty of what a lot of pleasure there is in growing things of this nature.

Several bushes of *Ilex verticillata* yield throughout the fall and well into December branches of beautiful scarlet berries, lovely to have at Christmas. Many are familiar with this shrub in the wild, but few know how well it responds to cultivating, producing berries of greater size. Since it is a lover of acidity and moisture, a considerable amount of peat moss was incorporated in the soil, which yielded a fine return of berries.

Bittersweet gives much and asks for little; it has made itself at home in very mediocre soil, asking only for sunshine and a companion of the opposite sex. Along a boundary fence I grow Gourds as simply and easily as Squash. In another corner I have a few hills of Mexican Corn, very easy to grow and quite handsome as a decoration when dried and tied in swags.

—GLADYS J. BRANDENBURG
BRAINTREE, MASS.

Miniature Flower Arrangements. Classes for miniature arrangements are included in the majority of cur-

rent flower shows, the entries not to exceed five inches in any dimension. This necessitates the use of a flower container not more than two inches tall, and often less. The difficulty then is to find a practical holder for the stems, particularly in low bowl arrangements. The lowly potato offers a practical solution to this problem. Any size, any shape, can be cut from a potato; holes made at any angle with a darning needle or the good old-fashioned ice-pick; and flower stems inserted within will keep the arrangement in good condition for several days. Soak the potato in water for fifteen minutes before using, to remove the starch which otherwise gives an unattractive milky appearance to the water in the container. Such a holder is bound to be in the house, and can always be found when needed.

For entries in this class, I find most useful some of the new whiskey glasses, two inches or a fraction over in height, which one may purchase at two for twenty-five cents. And a lovely container for these dainty arrangements is an individual salted-nut dish set on a tiny ash tray plate, for ten cents each, an unusually nice reproduction of Waterford for so little money.

—IRMA C. PETERSON
STANTON, N. J.

Compost. A good compost heap is very necessary where one is growing hundreds of perennials and a large assortment of annuals. I solved the problem of supply by making a wooden pit six feet long by three feet wide and four feet deep, which provides me every spring with ten bushels of fine quality compost to spread upon the ground and spade in. The whole contents of the pit is usable except perhaps a bushel of not sufficiently rotted material found at the top of the box. I set this aside until all is removed, then replace the unrotted waste in the bottom.

Into my compost heap goes all clean vegetable waste from the kitchen. I do not allow eggshells or bones or general garbage as this would attract flies. Also, the odor might prove unpleasant. Into the pit I place grass clippings, fine lawn rakings, waste from cutting out walks and any green cut material which is not diseased or known to harbor pests. A good soaking with water in dry weather helps to rot the mass.

One word of caution: Never put stalks of annuals or perennials in your compost at the close of the season. Burn them instead. You may do your compost a great deal of harm by trying to utilize this material, as these things may harbor pest eggs, larvae or grubs, to say nothing of the untold thousands of unwanted seeds which would spring up every place where they were not desired.

A pit such as I have described can be made by anyone out of waste lumber. It can be tucked away at the rear of the grounds and enclosed with a lattice. Vines trained to grow over this lattice will entirely conceal the pit's whereabouts.

—D. AVERILL SMITH
ISLIP, N. Y.

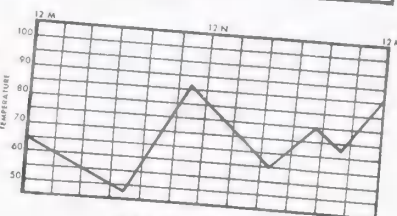
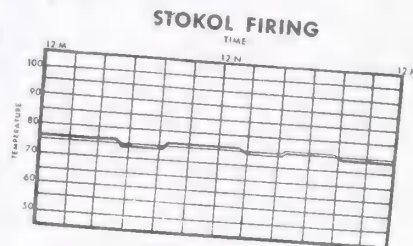
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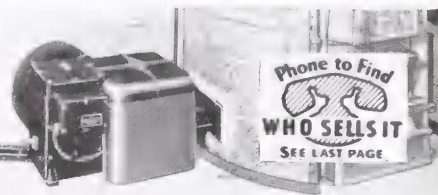
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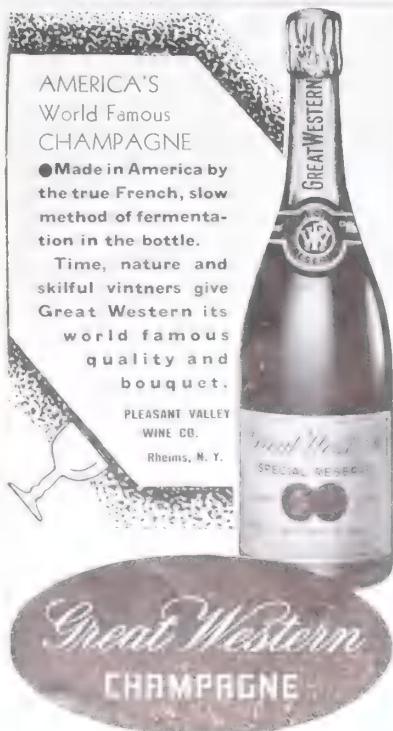
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HOUSE BEAUTIFUL
572 Madison Avenue
New York



food *and* drink BAR

Thanksgiving Dinner. If this is the year that your sisters and your cousins and your aunts unto the third and fourth generation are coming to have Thanksgiving dinner with you, don't shudder. In the first place, we've been prowling and we've found several items that should strengthen you for the ordeal. And in the second place, if you really love food (and would you be reading this if you didn't?), you'll have so much fun assembling the accessories to the turkey that you'll be sorry when it's over. You may even invite your whole dinner party for a week from Thursday. Or perhaps not.

Beautiful Soup. The first thing we did was to go to the grocery department of R. H. Macy's, which is so exciting that all other pastimes pale in comparison. The place is incredible, and more seductive than a Chinatown bazaar. Also, you wouldn't be apt to find cans of old-fashioned black bean soup in any Chinatown bazaar that we ever saw, and Macy's has them, all ready for you to scatter grated egg over, and add a thin slice of lemon to. And if there is any need to make black bean soup taste better, which is a question, try adding a tablespoonful of sherry. (One can of Lily White Bean Soup serves about three people.)

Aperitifs. However, before you reach the soup stage, there will be cocktails for those of your relations who like cocktails and perhaps some of Macy's York House Sherry for those who don't. (Tomato juice for offspring.) The trick here is to have a million or so canapés, so that everyone will find something they can't resist. After that, your dinner will be a roaring success. And the ideas for canapés in Macy's are practically endless.

Pâté de foie gras. They have some that comes in a little pottery jar, decorated with pastoral scenes (although there seems to us nothing very rustic about pâté de foie gras). The foie gras, incidentally, comes from Strasbourg, where the geese grow the fattest, and should be tasted to be believed. Ask for Marceau brand.

Young Ideas. Something a little less exotic than foie gras is indicated for the young, however; and one thing you might try is Macy's York House sardine paste. This, spread on cocktail crackers, couldn't be more delicious. You might even run to shrimp and ham paste as well. And York House Cocktail Varieties are marvellous English crackers—"biscuits" to you—to use as a foundation. Another thing that the younger element can eat and will love is Macy's Lily White Cheese Spreads. The Roquefort blend is a little sophisticated for the young, but we felt it was the best of the lot, which is no faint praise. Anyway you can also get

anchovy and pimiento—and one of the most engaging things about these spreads is that they come in tubes, exactly like toothpaste. Well, not exactly like. But you see what we mean. The tubes simplify the spreading to an amazing degree. And take our advice and put dabs of the cheese in the funny little sections of hollow biscuits, like water pipes, that you can get here, too. They're called Appetizer Rings, and are as crisp as you always hope an ice cream cone is going to be and so seldom is.

Before we leave the cocktail business altogether, we must tell you about the Currano hors d'oeuvres. They're Italian, come in flat glass jars and are little Latin fish, like anchovies, curled up comfortably and stuffed with capers and things like that. Delicious.

Perfect Pickles. If you have a great-aunt, we know what to do with her. (No, no, no, not that. We *love* great-aunts.) Offer her some of Macy's Lily White Peach pickles—or watermelon for that matter—and watch her face. They're exactly the kind she used to make on hot days in August and they rival her own. They couldn't be better.

Six Chutneys. And finally, Macy's gave us one more idea, and this is very smart of us. In case—just in case—you should be having dinner with your sisters or cousins or aunts, instead of the reverse procedure, take your hostess a box of York House Assorted Chutneys. This is one of the most diverting things in the whole grocery department, and makes us respect the British Empire with fresh enthusiasm. Major Grey Chutney we have known, of course, for years. But we never knew that Colonel Skinner had evolved one, too, nor that there was a chutney named Madras. There are three others, but who are we to be Chutney connoisseurs? We're just beginning.

Wines, Red and White. Most people like to drink either Champagne or a red Burgundy with turkey. However, if you are one of those who prefers a white wine, Macy's have a Chablis that would be perfect. An epicurean Frenchman whom we know insists that red Burgundy is the best if not the only thing to drink with turkey, and Macy's have a Pommard, 1929, (Marceau brand) which is excellent and, considering the price, almost unbelievable. For a real bargain, though, take a look at the Grancrus 100%, 1928. This is a champagne of the finest vintage, and one of the very best years, imported directly from the wine growers themselves, and we are forced by sheer excitement to break down and tell you that it costs less than three dollars a bottle. When you have recovered from this, we might also add that you can, if you're so inclined, buy a bottle of Cognac bottled in 1789 which will cost you considerably more—but on the other hand, they have a very good Marceau brand Three Star Cognac that bears out Macy's reputation for low prices.

Hither and Yon. There are, of course, other places where you can buy food besides Macy's, no matter how we behave about the grocery department. One of them is Charles, on Forty-third Street, where you can find a brand-new food to eat with cocktails: Korn Parchies. They are roasted kernels of corn, and so good that they get a drug-like hold on you, and you keep eating them for days, helplessly and ravenously. These would be marvellous for the younger generation at cocktail time—or, in fact any time at all. Also, at a Russian shop called Phillipoff (the address is 202 East Fifth-seventh Street), there is a delightful idea for canapés all ready to serve. They sell you a painted tin tray, and on the tray is Zakouski, which means very thin slices of black bread spread with pink Nova Scotia salmon, silvery sardines, golden Sprottes, and other such. You eat the canapés, and keep the tray for subsequent cocktail parties. And the canapés are delicious, besides having that slightly exotic touch that does so much for your worldly reputation. Caviar, by the way, is a specialty of this shop. Good to remember.

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before meals

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TO MAKE IS THE
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not too damp. For a plant placed high up this is a particular advantage, because even with a long-spouted watering can it is not so easy to tend as the rest of the garden.

To facilitate care I always plant all these less reachable specimens in glazed pottery containers. Evaporation is far slower from these than from clay pots and, of course, they are more decorative. Those which are held by brackets along the side walls of the window garden usually have no drainage outlet, an entirely safe condition if a one to two-inch layer of small stones is placed in the bottom of each pot and a light sprinkling of powdered charcoal (from the drug store) sifted above them.

The four other trailers which occupied orange, red, yellow and white pots—all solid colors because design in the containers seems to detract from the beauty of the plants—were selected to give the greatest leaf contrast to my prima donna of the copper bowl. These were the heart-shaped Philodendron, the variegated cream, gold and white Ceylon Creeper (*Pothos aureus wilcoxii*), the ivory-edged English Ivy and that newer but nevertheless very reliable Grape vine—*Vitis rhombifolia*.

These, however, were not the only procumbent dwellers in my green garden, where I always use vines predominantly because of their graceful forms. Along the front of a sill, like a frieze, stood half a dozen three-and-one-half inch white fluted pots of the new self-branching, miniature-leaved English Ivy. This is one of the best of the recently developed house plants, especially where a number of smaller specimens are required, because the tiny leaf is not out of scale with the small pot. Sometimes little specimens of the large-leaved Philodendron or English Ivy look a bit top-heavy.

This row was terminated at each side by plants of Oxalis. These, grown from bulbs planted early in September, surpassed all the usual Topsy records by adorning themselves freely with Clover-like leaves in less than ten days and thereafter stretching out over an inch a day. In sunny windows the Oxalis will flower abundantly, but I like them even out of bloom because of their unusual foliage. They are also nicely suited to be "latch strip" plants or to adorn glass shelves fastened at intervals across the windows.

The white containers in which they grew were great favorites of mine because they had in addition to beauty two healthful and convenient devices—a drainage hole at the side and an attached saucer. Garden makers will find such white pots most effective in the window garden even when they are used to the exclusion of all other color there. The resulting green and white composition may be emphasized by including a number of plants with variegated foliage like the white-marked English Ivy, Anthericum, *Vinca minor variegata* or the silvery Victoria fern.

The Strawberry Begonia, neither Strawberry nor Begonia but a Saxifrage, developed a trailing pyramid of little plantlets at each end of my garden while hidden behind them two Sweet Potato tubers, held in narrow-

necked vases with tips reaching into the dampness, sent up arms of green to meet the cascade of leafy growth from the bracket plants above.

Sweet Potatoes sound entirely too commonplace to be included among these other handsome florist specimens, but ungenteel as their origin may be they do actually produce a most elegant green window drapery. A multitude of shoots develops at first, but at least half of these are pinched out and the others trained to proper paths with green cords inconspicuously held along the side of the frame by thumbtacks. I never let them trail across the windows but check them regularly by pinching them back, since rank growth in the window garden is even more undesirable than it is outside.

Ferns are the best plants for the remaining sill space and I like, for contrast among them, one plant of the columnar *Phyllocactus ackermannii*—not likely to bloom, of course, without sun—and one of the golden-edged Sansevierias to balance it. The over-demanding Maidenhair ferns are not included nor the too familiar Boston type but such other reliable and beautiful kinds as the *whitmani* variety, the crested Holly (*Pteris victoriarum*) and the feathery-topped *Davallia fijiensis plumosa*, which though only recently introduced has proved dependable from the word go.

The second feature of this garden made it unusually healthful as well as more interesting. It was a small oblong aquarium some six by ten inches placed on the sill and surrounded by the plants. The swift darting movements of the goldfish gave a sense of life to the green garden, while the water evaporating constantly among the plants provided a most welcome means of humidifying the atmosphere.

Heretofore I have always considered a certain number of regular ivory soap baths and nicotine solution sprays necessary to keep an indoor garden fit, but with this simple device there was but one attack of mealy bug through the winter and that was on the Strawberry Begonias, which can be trying if the room temperature stays much above sixty-eight degrees.

I examined the plants daily, watering thoroughly any that were dry, admitted fresh air indirectly from the bedroom above and then once a month gave a liquid plant food. Thus care was much simplified. This year the new fibre plant pads which Linus H. Jones has developed at the Agricultural Experiment Station of Massachusetts promise to make care even easier because these prevent quick drying out of the soil by absorbing free water and converting "it into a form that is usable and safe for the plant."

The green garden thus with little care becomes a most practical decorative aspect of any room. Since almost all the plants included are somewhat shade-loving, they thrive through the summer in the shadowed recesses of terrace or porch and, until they outgrow six-inch containers, will adorn the winter garden over and over again with their varying tones of lucent green.

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HAVE YOU REMEMBERED?

CONTINUED FROM PAGE 55

About Hollyhocks and Foxgloves?

Hollyhocks. Remove all growth to the ground, and treat like the Delphinium with sand or coal ashes. Burn the plant debris, and spray the area with Bordeaux mixture to control leaf spot and rust. The little Mallow, which bears what the children call "cheeses," is a host plant for Hollyhock rust and should be watched for and eliminated. Besides digging up, kill this weed. **Malva rotundifolia**, with a solution of sulphate of iron, one pound to a gallon of water applied via the watering can. **Foxgloves.** They go through the winter with green tops which must not be covered or they will rot. Shade them lightly with leaf-filled inverted baskets, evergreen branches, corn-stalks, marsh hay or lath strips. Do not use manure or leaf masses that might pack down. An extra precaution is to put some of the above materials under the clump of leaves to keep them from being on the ground. Be sure the soil is well drained. Stagnant moisture will decay the roots.

To Protect the Trees?

Aside from snow, wind and ice damage the main winter dangers for the trees consist of "girdling" (the stripping of a ring of bark from a trunk, thus cutting off the food supply from the roots and ultimately killing the tree), sun scald of trunks, or frost splitting of recently planted specimens. The first is the result of rodents or claw scratching by cats and may be avoided by certain precautions. No bark-eating creatures will attempt to penetrate hard pounded earth, so again the soil pack is heaped and firmed for twelve or fifteen inches at a base of tree or shrub. This is topped by wire guards which may be purchased ready to use or made at home by cutting heavy wire cloth into strips eighteen inches high and long enough to encircle the tree without touching the bark. These should be firmed an inch into the ground and no open space left where the ends come together. They are an equal insurance against cats. Where there are house pets the spreading of poisons to repel rabbits and mice is often sadly disastrous, but a mixture developed at the Michigan Experiment Station last year has proved efficient in keeping the rodents from injuring

fruit trees. It consists of five parts of resin and one part linseed oil melted together and applied with a brush on the trunks of the trees, an inexpensive and nonharmful wash which makes the little animals avoid the trees. For the ravages of sun scald or frost, wrap the tree trunks in burlap secured with stout twine, not wire.

About Fall-Planting Roses?

If properly done the plants have a long period in which to become established and their roots actually grow at times during the winter. Do not plant until the foliage has ripened, which is usually after the first of November, and the main essential toward success is that the soil be packed with the heels about the roots. Then hill up the earth around each plant as high as possible at once, not pruning the bushes at all but covering them with soil. Again the beneficent pack! See to it that the drainage for specimens planted at this time is good. If necessary add a layer of sand, rubble, cinders or stone at the bottom of the hole prepared. With such care even the hybrid teas come through the most rigorous winters and have a head start over bushes put in during the rush of the spring days. Nurserymen are glad to cooperate with the gardener in this procedure.

A Multitude of Little Things?

To cover with a wooden shelter any evergreens near the house that will get the drip from overhanging eaves? To dig temporary shallow trenches to carry off surplus water near the perennials which have a little foliage showing above ground all winter? To be careful that the foliage is not crushed where a light mulch is applied to evergreen perennials such as Madonna Lilies, Sweet Williams and Pansies?

That a convenient way to protect individual plants is to put a low fence of chicken wire around them and fill this in with leaves or any preferred mulching material?

To water copiously Rhododendrons and evergreens just before the ground freezes so that they will have water to draw on to overcome the evaporation from the leaves?

That the final protection of boughs, straw, marsh hay, leaves is only to be put on after the ground is frozen?

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THE ENCHANTED HOUR. *Who has not known those fragile, mystic interludes when all the world seems good, and hope is bright? They are a real and deepening part of life. And music, of all the arts, can best evoke such moods. A clear voice singing . . . some dark and haunting air . . . a passionate crescendo . . . these have an unexampled power to stir the heart. . . . Music belongs to every age and every temperament. It is instinctive in the child. It fires the gaiety of youth. In later life, it is a constant inspiration and delight. And to all, even the least accomplished, music offers solace, joy, escape . . . moments of enchantment which nothing can dispel.*

NOW YOU CAN OWN THE ONE, INCOMPARABLE PIANO YOU HAVE LONGED FOR

THE NEW STEINWAY AT ONLY \$885

LIBERAL TERMS

VIRTUALLY every one who has ever wanted a piano has wanted a Steinway. This magnificent instrument has such a long and glamorous history . . . is so intimately associated with the lives of music's immortals . . . that its possession is one of the very real joys of life.

And today, it is easier than ever before to own a Steinway! In our sincere opinion, the new model "S" at \$885 is not only the finest piano of the price . . . it is the finest piano built, except for larger Steinways!

Not in a single particular of quality does it deviate from its predecessors. The tone is the surpassingly beautiful tone perfected by Steinway. The action is the new Steinway Accelerated Action, of which Josef Hofmann said: "At last the impossible has been achieved—the Steinway has been improved upon!" The case is the same, keys are the same, cabinetwork is the same as in larger Steinways. Throughout, the piano is arduously and meticulously built. It is a true Steinway in all that the name implies!

You may purchase the Steinway on very convenient terms. Pay a small sum down . . . pay the balance over a period of months. Your Steinway will be delivered at once.

LIBERAL TERMS ON THE NEW STEINWAY

There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway with a small deposit—the balance distributed over a convenient period. Used pianos accepted in partial exchange. Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.



The Georgian Design
in
COMMUNITY
SERVICE WARE

GIFTS

in the Royal Manner

Bright with the tradition of a day that knew most gracious Christmas festivals... what more fitting Yuletide gifts for the hostess of today than these pieces from a royal line? See five superb designs wherever fine Silverware is sold. Individual pieces and sets, \$5.00 to \$75.00.

COMMUNITY PLATE

Leadership in Design Authority



HOLIDAYS' NO.1 DISH

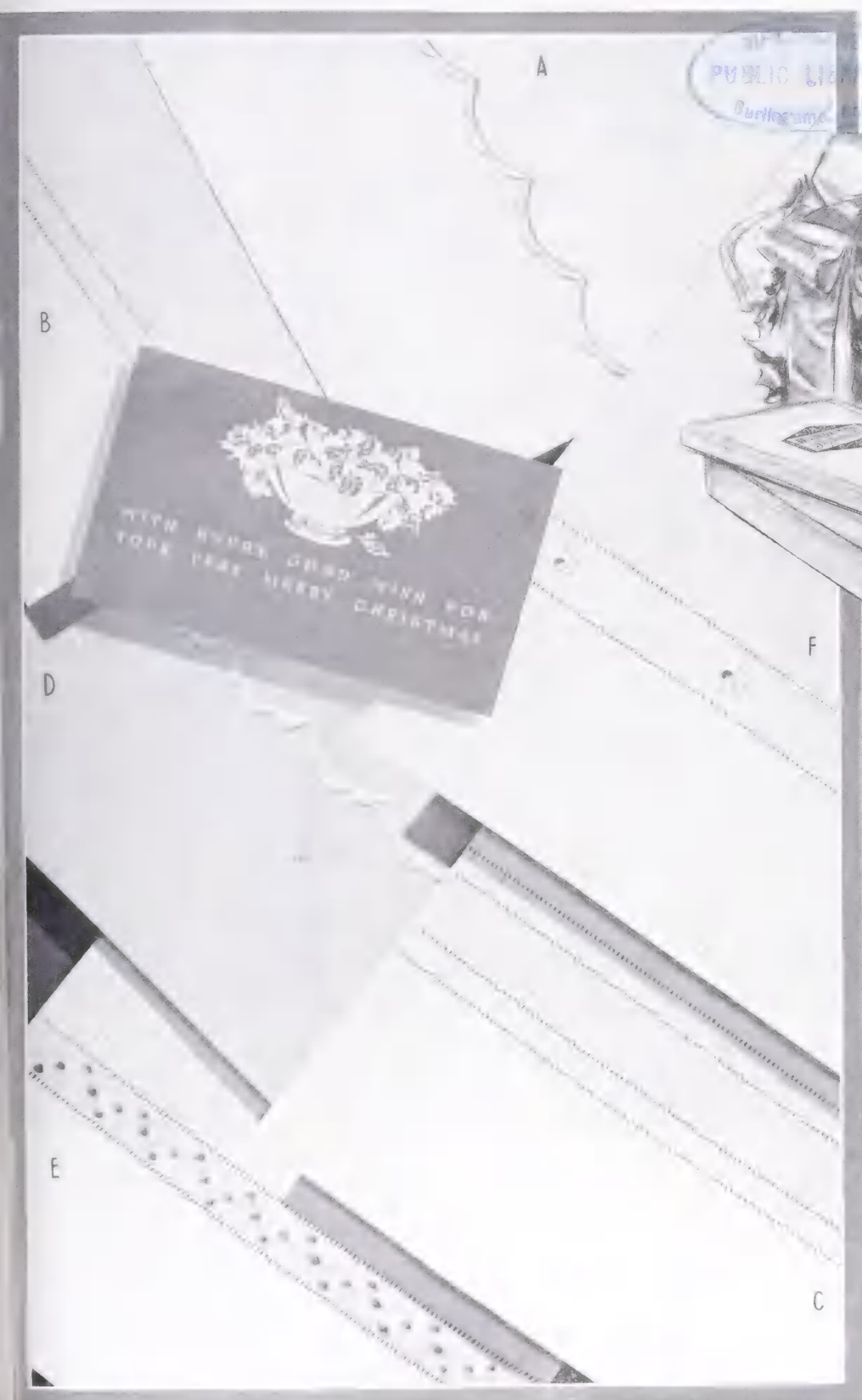
Will you have turkey . . . or a plump roast goose sizzling with scent of onion and sage . . . or the crackling-brown magnificence of suckling pig with holly 'round its ears? All are mere heralds to that crown of feasts—the century-honored Christmas pie, filled deep with sumptuous mincemeat made by Heinz!

Among the famous "57" you'll find no food more pleasing to the masculine palate than this enticing medley. As rare a treasure as was ever heaped within the golden coffer of a crust. Made of choice beef and juicy winter apples, Valencia raisins, plump currants from the Isles of Greece, candy-crusted lemon peel and citron from Leghorn. It comes to you packed both in tin and glass containers.

Sumptuous plum puddings that you'll enjoy, too, are made by Heinz in the grand manner of Merrie Old England. And do try Heinz delicate and festive date or fig pudding when appetites are less baronial.

Tune in *Heinz Magazine of the Air*. Full half hour—Monday, Wednesday and Friday mornings, 11 E.S.T.; 10 C.S.T.; 9 M.T.; 12 Noon Pacific Time—Columbia Network.

"This Christmas I am sending you a gift that will help you to enjoy many years of luxurious and restful sleep —"



Wamsutta Supercal sheets and pillow cases are everything that a Christmas remembrance should be. They are beautiful-looking, delightful and economical to use and, being Wamsutta, people will appreciate your gift as a compliment to their discrimination.

This year you will find particularly attractive styles of *Supercal* sheets and pillow cases in your favorite store. Some of them — scalloped, embroidered and decoratively hemstitched — are shown here. There is also a gaily colored Christmas card to accompany any selection of Wamsutta *Supercal* that you may make.


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Since 1846 . . . The Finest of Cottons

- | | |
|---|---|
| A. Embroidered scallops in color on white border. | D. Embroidered scallops; white on colored border. |
| B. Two rows of hemstitching. | E. Two rows of hemstitching with French knots. |
| C. Four rows of hemstitching. | F. Two rows of hemstitching with eyelet pattern. |



WAMSUTTA *Supercal* **SHEETS**

REG. U. S. PAT. OFF.



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Whether you live alone, a couple, or a family, you're sure to like the smart urban atmosphere, the exceptional comfort, attractive appointments—the utter convenience of life at The Warwick. And you'll like its economy, too. Daily, from \$4

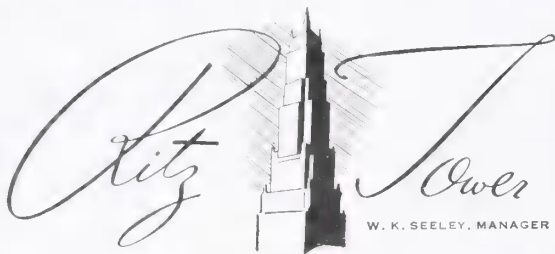
The Warwick

65 WEST 54TH STREET, NEW YORK
C. C. BARFUSS, Manager

Winter Address



If you are looking for a certain something that the average hotel cannot give you... if your conception of what a hotel should be has never been completely fulfilled... make your home at The Ritz Tower this season. The charming furnishings, the complete release from responsibility, the character of your fellow guests will assure you of a delightful winter. Single rooms from \$6—daily. Suites from \$12—daily.



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You will find the charming decorator-designed suites at the Lombardy the exact expression of your individual tastes, whether gracious 18th century or spirited modern. By the day from \$6.

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GIVING OR RECEIVING • It is a question which affords the greater pleasure when the gift is Crane's Fine Papers. For the one who gives Crane's knows full well that no other choice will yield so much of quality for so little . . . while the one who receives Crane's appreciates the compliment to her good taste and the generous thought that prompted it. • For giving and receiving at this Christmastide, there is offered a notable group of Crane's Fine Papers and in such a variety of textures and colors and borders and beautiful boxes as to please all persons of distinction and discrimination. Your stationer or jeweler will be glad to show them to you, and with the pride their excellence inspires.

Crane's FINE PAPERS

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★

Antique Gifts . . . collected by Sloane from the byways of the world and brought to the Four Centuries Shop for those who seek out-of-the-ordinary gifts. Some are fascinating small trinkets costing very little . . . others represent some of the finest examples of their type. Shown here: Yew wood box, useful for cigarettes, \$35. Pair of very old Crown Derby urns, \$80. Sheffield tea urn, from Waplington Hall, Yorkshire (c. 1790), \$200. Pair of Waterford glass girandoles, \$1200. Rockingham center piece and plate, from a dessert set, complete, \$450. Octagonal rosewood hanging clock . . . \$115.

Sloane does both

Antique gifts for the collector . . . and smart budget gifts for the practical-minded

★

Practical Gifts . . . modestly priced for those who want the best in inexpensive furniture. For even the least costly Sloane pieces are fine in design, excellent in workmanship, and are backed by Sloane good taste. And you may find to your surprise, as many do, that they cost less than ordinary furniture elsewhere. Throughout the store are many Christmas specials . . . for example, the easy chair in top grain leather, illustrated, \$75; leather-top mahogany drum table, \$12.50; and the Table lamp, a fine copy of a very old one . . . \$33.



• & J SLOANE • FIFTH AVENUE AT 47th • NEW YORK • WASHINGTON, D. C. • SAN FRANCISCO AND BEVERLY HILLS, CALIFORNIA

1944-1945. The New York Assn. for the Blind, Lighthouse No. 1, at Sloane's, week of Jan. 11th. Mrs. William W. Hoppin, Pres.



Copyright 1936 The Chesapeake and Ohio Railway Company

America's Sleepheart

pictures of *Chessie as We Found Her* and *Chessie with Her First Family*. The four pictures make a complete set.

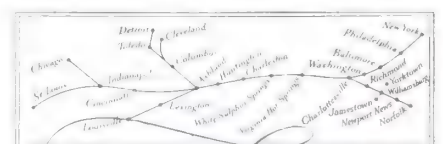
As usual there won't be enough to go 'round. But while they last, 25 cents in coin, to cover postage and packing, will bring Chessie to you again. Last year hundreds failed to write their address plainly. So, of course, we couldn't send the calendar.

Once more... it's the Paw — not the Tail — on the pillow.

CHESAPEAKE AND OHIO LINES
504 TRANSPORTATION BLDG., WASHINGTON, D. C.

THE GEORGE WASHINGTON THE SPORTSMAN • THE F.F.V.

*The Finest Fleet
of Air-Conditioned Trains in the World*



George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original Predecessor Company Founded by George Washington in 1785

Martex

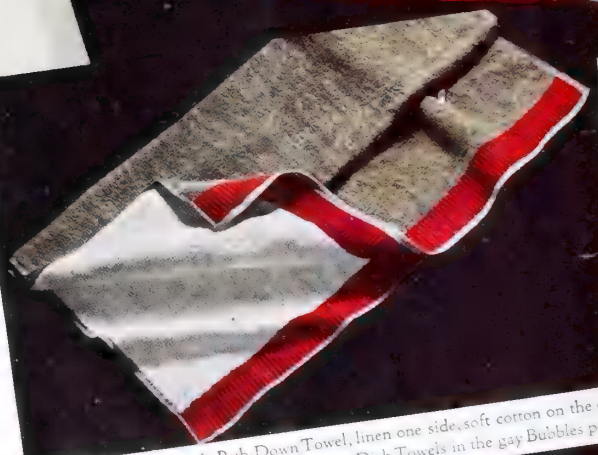
FOR CHRISTMAS



No woman ever had too many fine bath towels. So what could be more welcome than the finest bath towels that can be made—Martex. All sets are in matching colors and patterns, smartly wrapped. \$1 to \$12, depending on size. The larger sets contain bath towels, guest towels, wash cloths and bath mats. Your department store or linen shop where you buy them will monogram them at little extra cost.

For thirty-nine years Martex towels have been famous for quality. Their plied yarn underweave insures long life so that their cost-per-year is less.

The Martex towels shown here are—(top) *Albania* and *Sprig*; (center) *Glen Cove* and *Suhara*; (bottom) *Flotilla* and *Albania*. The package set contains *Splendor*, Wellington Sears Company, 65 Worth Street, New York City.



Above, the Martex Men's Rub-Down Towel, linen one side, soft cotton on the other. Below, the new, speedy Martex Dry-Me-Dry Dish Towels in the gay Bubbles pattern.



Phone to Find
WHO SELLS IT
SEE LAST PAGE

GIFTS *du jour*

These are gifts—just a few from a store-full of original, practical gifts—gifts which mark you as a *knowing giver*—and not a trite one on the list.

Check what you want—they will be sent promptly. Don't delay because our supply of some (those *exclusive* with us) is limited.

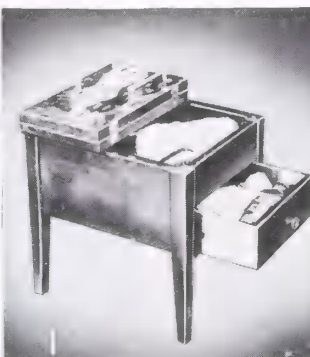


3. TELESCOPE. Let the amateur astronomer gaze on Venus as rapturously as he wishes with this 20-powered eye-opener. Give it, too, to boys anxious to read the stars; perhaps yearning for a life at sea. No gift could possibly click as well. \$12.50.



4. ALL-IN-ONE KITS. Inside this zipper-closed, pigskin-backed clothes brush, are fitted complete male toilet necessities for emergency trips, week ends; keeping travelers well within luggage weight or space quotas. A good office valet, too. \$5.75.

1. SHOE SHINE BOX. Popular with Pater or Son—Keeps all his shoe-shining stuff together neatly. Closed, it's a bathroom stool. Has chrome footrest, ample space for brushes and cloths, drawer for polishes. Maple or Mahogany finish, or clean white enamel, \$9.75.



2. SPOT RAY LAMPS. Let hubby read about his favorite detective while you blissfully sleep... or vice versa... Spot Ray focuses on the book *only*. The sleeper's in the dark! Clamp-on model, bronzed lacquer, \$4.95. Chrome or bronze-plated, \$6.95. Table model, chrome or bronze-plated, very decorative, \$7.75.



5. BUFFET WARMING OVEN. Hot breads really hot are superlative—but *only* so when hot. Chase supplies just the electric warming server you've always wanted for informal meals, teas and other parties. Chrome with Walnut handles and feet, \$12.50. Non-electric, \$7.50.

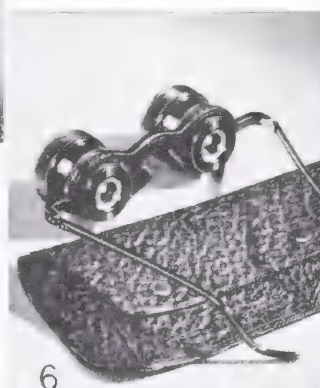


8. ST. FRANCIS BIRD FEEDER. Your little feathered friends will go for this sanctuary in a big way—and cheerily carol thanks, watched over by their Patron Saint's gracious figure moulded in soft colored relief. Built of well seasoned wood. \$10.00.

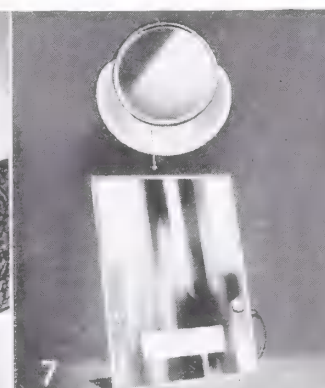


9. WIZARD SMOKE CONSUMER. Lord High Executioner of stale tobacco smoke. Even if a couple of tables of bridge players are puffing—the glowing platinum-coated ring and alcohol of this implement keep air fresh and sweet. 4½" high, \$5.00.

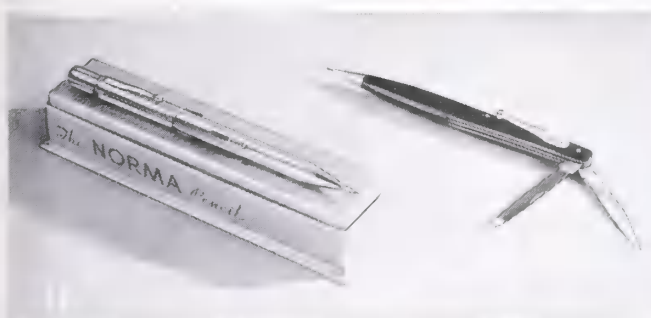
6. SPORT GLASSES. The *burgeon* gift in binoculars. Triple powered, templated beauties that bring theatre folk close up and give you front-row views of football stars, pugilists and chesty sopranos. Thoroughly comfortable to wear, \$3.00.



7. HOLLYWOOD MIRRORS. Built to reflect tiniest nuances of skin and hair. A bulb behind the mirror throws full flood of *glareless* light evenly over your face. For a man's shaving (wall), \$12.50; for a lady's make-up (dressing table), \$5.95.



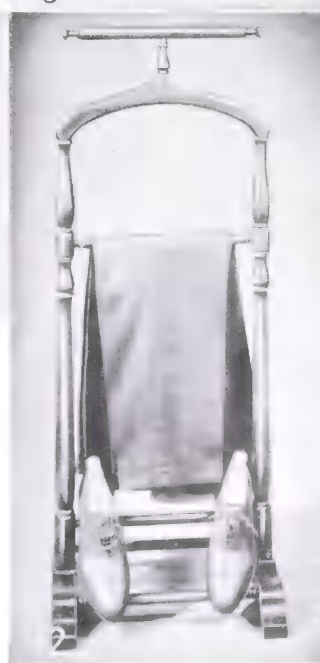
10. CHAISE BACK REST. Send this to the lady who likes to read or breakfast in bed. Tufted back and arms support her in comfort—side pocket holds her mail. Ideal, too, for convalescents. Kapok filled; in rose, blue, egg-shell, green or peach brocade sateen, 22" x 20", \$12.50. Or in shimmering Moire, \$14.50.



11. PEN-KNIFE PENCIL. Spares him cluttered, bulging pockets by combining an efficient penknife and nail file in the "permanent pencil's" handle. \$3.50.

4-COLOR PENCIL. Writes red, green, blue or black merely by pressing the proper lever. \$3.50.

12. VALET RACK. A Dressing Center for suit, shorts, socks, shirt and shoes. Handy as the dickens in the morning rush. Saves time and temper by having everything ready to put on without any waste motion. Mahogany, Walnut or Maple finish. \$9.85.



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New York's Leading Housewares Store
45th Street and 6th Avenue, New York City

Send me the following. Please mention number (and colors where necessary). Enclosed is \$..... for charge to my account..... or C. O. D.....

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STREET.....
CITY.....STATE.....

Free delivery within 100 miles of New York. Beyond that, express collect



NEW YOUTHFUL, MODERN IDEA
 Sectional furniture in 18th. century tradition. Custom made, nail trimmed, antique mahogany or special finish. Pure black ruffled horsehair with layer of cotton felt. Loose down seat cushions. Contrasting welting if desired. Choice of colors. Corner pieces \$49. each. centerpiece \$21.55, three complete, \$100. (choice of covers). Samples sent on request.

delacy & murray
 INCORPORATED
 55 NEWBURY STREET · BOSTON

Privates free For use tables, too and in painting (restoration).
 transition with you price so much in preparation send for our
 Previous with samples and swatches of dozens of new fabrics.




Plummet pleated and valances, the day after today
 pink and blue, murex window, retreat, day or night.

VENETIAN BLINDS · CURTAINS · DRAPERIES
 SLIP COVERS · UPHOLSTERING

Janet E. Waterman
 and
Paul A. Gowell

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 Work Rooms: 235 E. 42nd St., N.Y.C. REgent 4-7737

A POLE SCREEN



The unusual but decidedly the most practical and decorative way to frame a lovely piece of needlepoint.
 The size and shape of the frame we will make to conform to your individual piece of needlework at no extra cost.
 The screen is hand made of solid mahogany. Height 51". Frame 22" x 28".
 Write for quotations on suitable Chippendale or Regency patterns, with wools of imported French tapestry and English crewels.

Price \$20.00 Express Collect

Isabel Imboden Sheen
 Handicraft Shop Bristol, Va.

STYLE 31 32 33 34 SINGLE INITIAL

Give her
 the new
**SOAK-UP
 COASTER SET**

marked with her monogram

An inspired Christmas gift for the hostess who cannot help flinching when frosty glasses threaten the finish of her favorite antiques.

In these smart coasters of a new, absorbing cellulose, this has furniture insurance for a hostess's guests. The Big Luxe package includes a modern

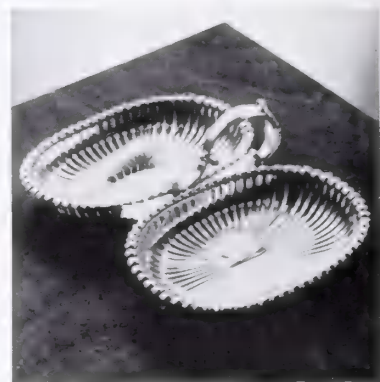
chromium Servitor and 170 coasters in white, yellow or pale green, to be monogrammed in black, dark blue, green, red or brown. Be sure your order includes her initials and the style number for the monogram. The set complete with monogram \$2.75 postpaid in United States. Additional coasters, 100 for \$1.75.

Decorative Galleries **NEIMAN-MARCUS** Dallas, Texas



window

The double bon bon dish illustrated will hold enough sweet delicacies to satisfy the most ravenous and, at the same time, be dainty and decorative. Beautifully designed in sterling silver, it is one perfect little accessory that every hostess needs. Anyone receiving such a gift would consider herself very lucky and with good reason. So we suggest that you consider this in your treasure hunting for a charming lady. \$18 from The Gorham Company, 15 Maiden Lane, New York.



If your home is one of traditional eighteenth century atmosphere, you will find this lovely Wedgwood china in perfect and complete harmony with the whole. A Florentine green enamel border with floral center is at once gayly colorful and properly restrained. Illustrated, the dessert plates are \$45 a dozen, and the after dinner coffee cups and saucers are \$40 a dozen. It is open stock, and a complete dinner service may be ordered. From Plummer, Ltd., 695 Fifth Avenue, New York.

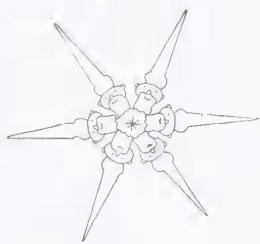
Here are those amusingly sophisticated cocktail napkins you need for the finishing touch in holiday entertaining. They are the very finest gray linen, bordered with bright red, green, or blue. But they are outstanding because of the hand embroidered designs in gay colors. The artist who drew the figures had a wonderful sense of humor, and all the various antics of the cocktail hour are vividly done. \$10.50 a dozen. Mosse, Inc., 750 Fifth Avenue, New York.



Whether you're man, woman, or child, you take baths and showers—and you find that washcloths slip and hide among the waves. So now we've discovered Bathmitts to slip on and stay on your hands, and reach all the elusive parts of the spinal column. Give the children a mitt for each hand and forget about the "behind the ears" problem. \$1 for two pairs in gift boxes. Dept. B., Knit Goods Specialty Co., Chicopee Falls, Mass.

To order the objects shown in the columns which follow,
mail your check or money order directly to the shops
which carry them. The addresses are given in full.

shopping



Epicurean tastes can now be satisfied with new table delicacies. Cheeses are always in demand by those who know, and these flavored with brandy and wines are superb. Holiday dinners take on an atmosphere when accompanied by these fine morsels, and you will please yourselves as well as your guests by serving them. And presented in the basket illustrated, a grand gift. Basket \$1 and cheeses from \$.40 up. Vendôme Table Delicacies, Inc., 18 East 49, New York.



Although for years you may have stumbled around in dark bedrooms and halls at the ring of your telephone, there is now a new invention to banish these nightly escapades. It is a little miracle called "Dialite" which glows over the dial of your phone. The standard finish is chrome, and the lamp shade mountings come in red, green, black and ivory. \$3.50, round or oval base. Hammacher, Schlemmer & Company, 145 East 57th Street, New York.



Here are two grand items in entirely hand-wrought and engraved Assyrian copper. The vase is a shapely art object as well as a useful accessory. For hors d'oeuvres, fruit, or sandwiches or even for serving drinks, you will like the tray. Many of you will find that these satisfy your desire for something that is far removed from the ordinary in the line of gift suggestions. Postpaid, vase \$4.25, tray \$3.50. Adolph Silverstone, 21 Allen Street, New York.



You're bound to have at least one or two yarn addicts on the gift list—and the Knitter's Kit illustrated is the answer to the problem about where to keep necessary implements for this maidenly art. It is made of fine silk moiré, silk lined throughout, and is fitted with everything from tape measure to stitch holder. It comes in a large variety of good colors, and should please the most fastidious of ladies. \$2.75, from Alice Maynard, 558 Madison Avenue, New York.



The height of this stunning cocktail set will thrill you. Crystal shaker with chromium top stands 16" high. The graceful glass is 5½" high. Set complete with 3 letter monogram\$6.00

Express charges collect.

Extra cocktail glasses may be had for \$6.00 per doz.

A shimmering (two gallon) Punch Bowl, eight cups and a ladle in crystal, trimmed with ruby handles, complete this beautiful set for only \$5.50.

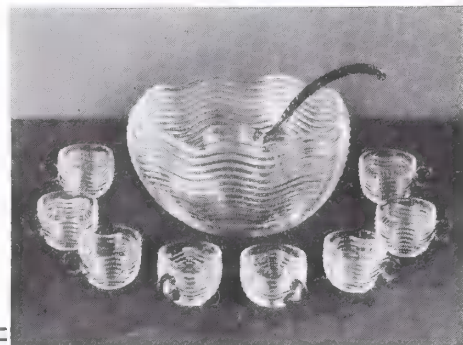
Express charges collect.

Extra cups may be had for \$3.60 per doz.

Write for Catalogue "B"

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New York City



How do you
start
your open fire?

KINDELSTYX

require
no paper
no kindling
only a match

FIRESIDE BOX
(holding 2 doz.)

\$3.75 postpaid

A Marvelous Christmas Gift
for every home

Kindelstyx ignite at once without flare; burn without fumes. One stick lights any fire.
Safe—Clean—Odorless—Non-explosive—Moisture-proof

Refills available



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Margaret E. Daniels

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GINGER AND SPICE
and EVERYTHING NICE . . .

Candied ginger, 7 oz. of it, put up by our Peiping house in a gay little decorated Chinese porcelain jar. The jar may afterward serve marmalade or anything nice. Ginger and jar \$1.50 postpaid.

Mail orders receive prompt attention

YAMANAKA & CO., INC.
680 FIFTH AVENUE, NEW YORK



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HOLIDAY GIFTS
556 FIFTH AVE. - NEW YORK CITY

Amazing New Portable Radio and Phonograph



Here at last is the ideal combination . . . a new electric automatic phonograph and a fine superheterodyne radio, all built into a beautiful cowhide leather portable carrying case. Operates on either AC or DC current and changes 10 or 12 inch records.

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Complete
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Excellent tone quality. Available for European use.

We ship radios, phonographs, and records to all parts of the world. All codes used. Safe delivery guaranteed.

HAYNES-GRIFFIN

373 Madison Ave. at 46th Street
Murray Hill 2-5650

NEW YORK CITY

window shopping



For a distinctive Christmas table setting, we are suggesting Madonnas. Both of these illustrated are made of "Royal Dutch Gouda," their graceful lines making a perfect decorative accessory. And since as art objects their beauty and interest are lasting, you will want to use and admire them in many different ways. The one in black is \$16, and the white one is \$14. They are excellent ideas for unusual gifts. DeLacy & Murray, 33 Newbury Street, Boston, Massachusetts.

Around the holiday season when both young and old members of the family circle start clamoring for exciting things from the cuisine, what they really want is good fruit cake. Children think that nothing is more fun than seeing who can eat the most, and even casual guests should be treated to wine and at least one piece. The one illustrated is a black fruit cake in a gay red box. The smallest costs \$2.50, the largest \$18. Dean's, 73 East 57th Street, New York.



TODHUNTER

LOG FORKS

\$12.

usually \$20.

Wrought Iron
with Brass
Handles.

Special Until
Christmas

44" long

Three Handle
Designs

119 East 57th Street
NEW YORK

ROSEMONT RUGS AND CANOPIES



FOR CHRISTMAS GIFTS

Coverlets, Rugs, Pillow Covers, Smoking Stands, in historic and Early American designs.

Write for free booklet giving
histories of the old designs.

LAURA B. COPENHAVER
"Rosemont" Marion, Virginia



The man who does the carving at your festive dinners will relax and smile when he sees this game set and platter spoon. We guarantee it to make carving a pleasure rather than an embarrassing ordeal. With a pistol grip which fits snugly in the hand, the handles of the game set are sterling silver. The knife blade and the tines of the fork are of stainless steel. Platter or dressing spoon is of heavy sterling silver. The set is \$15, from Ovington's, 437 Fifth Avenue, New York.

SIGNED PIECES BY



SALTERINI



AT THE SMART STORES

ORDER FROM US AT THE MATHUSHEK STORE, No. 21 A sign with box in window, champagne and caviar, for a most ofire. \$12.50.
APRIL, 1940, A 12" x 12" box in window, champagne and caviar, for a most ofire. \$12.50.

FRESH CAVIAR for CHRISTMAS



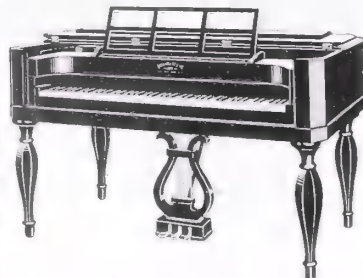
So stimulating at Vendôme's—because our special method keeps intact the delicate flavor of this peerless appetizer. Straight from the Volga—Fresh Russian Beluga Caviar for Christmas. \$12.00 lb. Silver Service for Caviar, shown above. May also be used for lobster, crabmeat, shrimp, fruit salads, etc. An unusual gift. . . . \$15.50

See our Catalogue "B" listing many distinctive table delicacies.

Vendôme
The Champagne Caviar Specialist
18 East 49th Street New York
Wednesday 2-2224

MATHUSHEK

EST 1863



The Spinet Grand

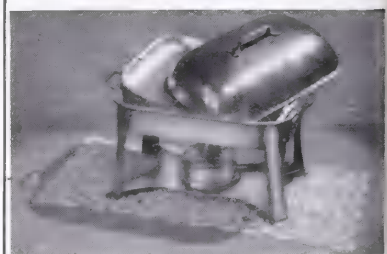
AMERICA'S MOST DISTINCTIVE PIANO
The only piano of its kind, the MATHUSHEK SPINET GRAND, has been acclaimed from coast to coast for its outstanding beauty, design and pleasing musical merits.

Compact in size, full 88-note keyboard. The ideal piano for today's homes and apartments.

Only MATHUSHEK makes THE SPINET GRAND.
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Unusual Copper Ware



Oblong Chafing Dish

Larger than the usual type. Made of pure polished heavy copper, with block tin lining. It has a powerful alcohol lamp with regulating cap.

≠1 size 9" x 12" 4 pints, \$28.00

≠2 size 11" x 17" 8 pints, 37.50

Plus Postage

We issue a booklet on Unusual Copper. Please write for Catalogue "B"

BAZAR FRANÇAIS

CHARLES R. RUEGGER, Inc.
666 Sixth Avenue, N. Y. C.

window shopping

Whether you're a sportsman or not, you're likely to find that your library is just the place for book-ends of gleaming chromium whippet dogs, as shown in the illustration. For contrast, they stand on metal bases finished in black. The lines are interesting and graceful, so that you will never tire of seeing them. We think that boys and men, in particular, would be pleased with them. They are \$5.75 a pair, from Reits, 613 Lexington Avenue, New York.



Holiday menus are things of joy for everyone concerned. Little boys and girls like the trimmin's, Grandma thinks her recipe for fruit cake turned out to perfection itself, and men still stand firmly by the meat course. Since, of course, you need the proper implements to manage gracefully, we've found for you a two-piece steak set in sterling and stainless steel that will really do its duty. It is called Lynwood, costs \$4.50, and you will be able to find it at most jewelers.

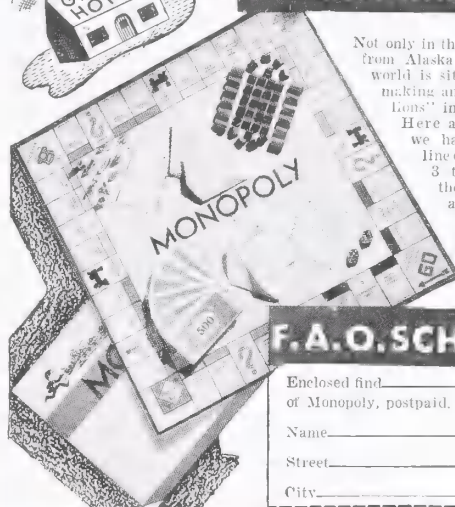
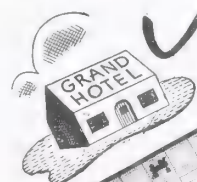


Whether a candlestick or a door knocker, if it is of polished brass in the Colonial tradition, it is an interesting piece. Illustrated are three items, each of which is lovely for the Colonial home. The knocker, an exact reproduction of one from Washington Square in old Manhattan, is \$2.75. The solid cast brass candlesticks, at only \$5.50 per pair, are excellently designed. The Russian copper flower jug is \$5.75. Postpaid. B. Paleschuck, 37 Allen Street, New York.

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PLAYING

Monopoly

THE OVERWHELMING GAME CRAZE



Not only in the "States," but from Alaska to Africa the world is sitting up nights making and losing "millions" in MONOPOLY. Here at SCHWARZ we have a complete line of Monopoly for 3 to 7 players; the \$25, \$10, \$5 and \$3.50 editions for 3 to 10 players. Use coupon below.

DE LUXE EDITION. Fine composition board, ivory, houses and hotels. \$25

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WHITE BOX EDITION. Entire equipment in large white box. \$3.50

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JUNIOR EDITION. \$2

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Enclosed find _____ for your _____ Edition of Monopoly, postpaid.
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QUAINT Pretzel Jars

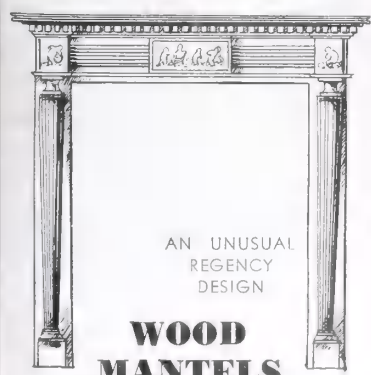
In gay garb, Rosa brings cheer to any gathering. This amusing Mexican pottery jar stands 10" high, only \$8.95 postpaid.



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HELEN GRAY of Los Angeles

Post Office Box 555 • LOS ANGELES • Dept. H

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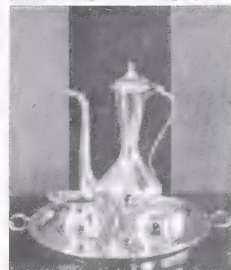
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REGENCY
DESIGN

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\$5.50

Gleaming copper, safely pewter lined. 4-pcs. 5-cup Pot; Tray, 12" . . . Or, in brass.

SOLID BRASS WOOD HOLDER

\$5.50

Hand beaten. 13" x 16" x 13". Or, for magazines!

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Xmas gifts in catalog 12-U

ADOLPH SILVERSTONE
Oldest House of its Kind Established 1898
21 Allen Street, New York, N. Y.



TEMPTING

The joy of a good cocktail is enhanced by the tasteful serving.

The decanter and glasses shown above represent the true spirit of the sophisticate of to-day. Gracefully shaped and possessing a delicacy that will blend for greater pleasure when you first sip that Manhattan, Martini or Bacardi.

Superbly executed, they represent a perfect example of Orrefors glass.

The decanter and 6 glasses \$14.50

SWEDEN HOUSE
Incorporated

636 Fifth Ave.

New York, N. Y.

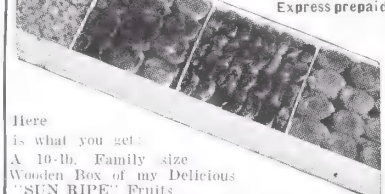
Delicious CALIFORNIA FRUITS

Selected New Crop

SENT ON APPROVAL

Direct to you

Express prepaid



Here

is what you get:

A 10-lb. Family size

Wooden Box of my Delicious

"SUN RIPE" Fruits.

2 1/2 lbs. LARGE WHITE FIGS, 10-lb. Wooden Box

2 1/2 lbs. CALIFORNIA DATES \$3.00

2 1/2 lbs. Mammoth Nectarines

2 1/2 lbs. WHITE RAISINS Express Prepaid

Send no money now. Pay me after you taste them. If they are not the most delicious dried fruits you have ever eaten return them at my expense.

Use Coupon Below

Canada Farms, R.F.D. 4, Reseda, Calif.

Gentlemen, kindly and me your special family

size box of SUN-RIPE fruits all charges prepaid.

If after sampling the fruits I am not entirely

satisfied I will return the rest to you at your

expense, or I will send you the \$3.00 by return mail.

Name _____

Address _____

City _____ State _____

Bank or other reference _____

If you wish to send check with order I will include free a sample of my delicious FIG-NUTS.

Write for complete Price List.

window shopping



A humidor of burl wood with roll top cover for 50 cigars, \$10. Poker set with cards and 200 chips, \$13.50



White onyx electric clock with reliable synchronous movement for alternating current. 10" high. \$25



Distinguished in this heavy sterling silver buffet tray, exquisitely hand chased. 14" in diameter. \$50



A cowhide leather case, russet color with chromium and walnut fittings. 11 1/2" long. Zipper fastened. \$17.50

THE most famous Gift Shop in the World is the logical place to do your Christmas shopping.

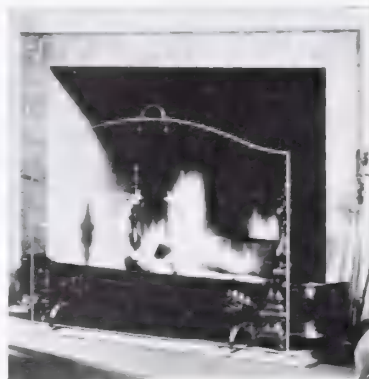
OVINGTON'S

FIFTH AVENUE AT 39th STREET

Send for the new Ovington Book of Gifts

Miami Beach Shop—1014 Lincoln Road.

Since the success of many dishes depends upon sauce, this three-piece drawn butter or hot sauce server is perfect because it keeps the sauce hot throughout the meal. Made in Finland of the finest copper obtainable, it will never fail you. We found it in the only store dealing exclusively in Finnish imports—an unusually interesting place. The server is only \$2.25 complete with tray, from this fascinating new store, The Borealis, 7 East 54th Street, New York.



The cheer of gay flames is reflected in this new firescreen of Tuf-Flex glass. While offering you protection from flying sparks, it serves as an unusual decorative accessory to the hearth in either modern or traditional rooms. It is fitted with a chrome-steel handle and spring-steel feet. You have your choice of a personal monogram or one of three sand-blast designs. \$29.50 to \$40, according to size. W. & J. Sloane, Mantel Division, Fifth Avenue at 47th Street, New York.

Even grown-ups cling to the philosophy that Christmas isn't Christmas without the traditional goodies of all kinds. Come what may, we will have our sweets. And now there is a grand new conspiracy afoot which gives us a delicacy that is actually healthful. These Fruitnuts are made of freshly ground fruits in small rolls, with English walnut meats in the center, coated with pure fruit sugar. Assorted box illustrated, five pounds for \$2.50. Canoga Farms, R. F. D. 32, Reseda, California.



Combination toy cupboard and desk. May be had in pine or maple finish or painted. \$55.00

Custom-made furniture
Nurseries Decorated
Unusual Toys
Layettes by French Needlewomen
CHILDHOOD, INC.
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18 Piece Combination Luncheon, Bridge and Supper Service from **OLD MEXICO**

\$9.00—Delivered Prepaid

- 8—Covered Bakers 4 1/2" for Soups, Beans, Macaroni. Can be used directly from the oven to the table.
 - 8—Flat Plates 8 1/2" for Hot Foods, Sandwiches, Salads.
 - 1—Very Large Flat Serving or Hostess Tray—15" for Canapes, Sandwiches or anything that strikes your fancy.
 - 1—Vegetable Dish—8 1/2"x10"x2" deep. Keeps food piping hot.
- These wares are all hand-crafted and decorated in attractive designs in Mexico for their own use and yours. THEY ARE HEAT RETAINING AND OVEN PROOF.

Safe delivery guaranteed.
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CHINESE CHIPPENDALE COFFEE TABLE

(Restored from a Period about 1750)

Special Introductory Price **\$16.00**

F. O. B. Richmond

Hand-crafted work of great beauty, with our famous hand-painted antique finish. Size: 18x26 inches, Height, 18 inches.

From the Maker Direct to You

Write: Table for Our Free Catalog of Reproductions to: **VIRGINIA ARTS & CRAFTS**

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RICHMOND, VIRGINIA

Pine Scented Candles
Ajello
White Red and Green Bayberry
13 in. \$4.00 Set of Four
17 in. \$5.00 Set of Four
Candle Makers since 1889
ANTONINO AJELLO & BRO.
357 E. 124th ST.
New York, N.Y.

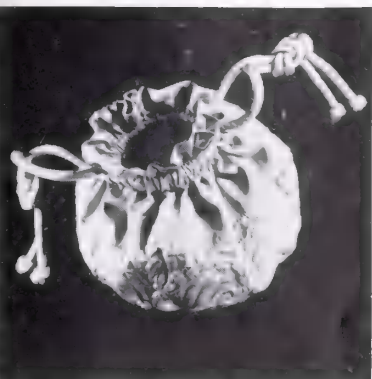
Festive Toys
by **Rena Rosenthal**
485 Madison Ave
New York City

window shopping

For the music lover on your Christmas gift list, you should consider this suggestion. It is a portable record carrying case of genuine top grain cowhide, and is equipped with lock and key. With a holding capacity of fifty, it is available for ten or twelve inch size records. Since it is compact and very handsome looking, you couldn't make a mistake on it for even the most discriminating person. It is \$8.95, from Haynes-Griffin, 373 Madison Avenue, New York.



Grandmothers demand them and young brides are surprised to find that they really find them useful as well as attractive. We're talking about work bags of the type illustrated. This is a beautifully hand quilted one made of lustrous taffeta in your favorite color. And so that you won't have to search all over the house for little implements, it has pockets to hold thread and an elastic strap to keep the scissors in place. \$5.75. Eleanor Beard, 519 Madison Avenue, New York.



It is reassuring to know that art is flourishing as much now as ever. Evidence is shown in this illustration. The artist, Dorothy Topping, has painted blue morning glories on aluminum, and the effect is indeed lovely. She will also paint to order panels or screens on silver leaf, glass, wood, or whatever is right for your own home. The work is delicate though strong, and has a distinctive character. \$60, from Virginia Aiken, 140 East Putnam Avenue, Greenwich, Conn.



ST. FRANCIS d'ASSISI BIRD FEEDER
\$10.00 F.O.B. Baltimore

Built of strong chestnut, with a weather proof glazed tile relief background in rich Della Robbia colors of blue and brown.

18" high. Food platform, 11" x 8". Send check or money order.

Write for catalogue showing attractive garden gifts.

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House and Garden Store, Inc.
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ORDER
ENGRAVED STATIONERY
BY MAIL
CORRECT FORMS FOR
WEDDINGS
OUR EXCLUSIVE STYLES
AT NEW, LOW PRICES.
SAMPLES ON REQUEST.

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JEWELERS • SILVERSMITHS
STATIONERS

FIFTH AVENUE AT 48th ST., NEW YORK

HEARTH BROOMS



COME TO LIFE

under the flying fingers of the Indian artists of Mexico whose skill and humor are vividly portrayed in this unusual hearth broom. The skirt is only broom straw but the body is cleverly fashioned in one piece from durable marsh reeds. Height 22".

\$1.50
POSTPAID

Order from our store nearest you.



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DOUBLE THE PLEASURE FROM
YOUR OPEN FIREPLACE

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ENCHANTAONE

Colors the flames from wood or coal fires in enchanting tones that far outlast the effects from other preparations. Cones are 5 1/2" long, cellophane-wrapped, packed 10 to a carton.

Price per carton **\$1.25** POST PAID
Fascinating — Beautiful
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CHINA IS OUR HOBBY

25 Piece
Breakfast Set

to make breakfast
in bed a rare delight
\$17.50

19 EAST 52nd STREET
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DEAN'S CHRISTMAS TREES

A TREE is the one true symbol of the joy of Christmas. Dean's imported trees make ideal table decoration. Select your colors — green, chartreuse, blue, red or sparkling white. Many electrically lighted and all scintillating with the newest ideas in tree decoration. Dean's TRIMMED TREES can be shipped anywhere throughout the world, and make ideal gifts.

Dean's famous PLUM PUDDINGS made from their century old recipe are a fitting climax to the Christmas feast. Sent anywhere in the world.

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Suggestions
sent on request

New address
one door West
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 McCUTCHEON'S


the perfect gift ... desk sets of leather

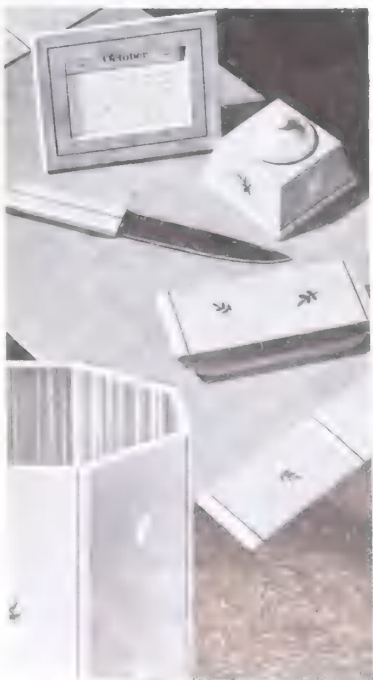
Saddle Leather Set for Men

The same heavy, close-grained leather that goes into the finest English saddles. The heavy hand saddle stitching completes the idea. Blotter Pad, 9.50; Waste Basket, 21.00; Humidor with Lock, 29.00; Memo Box, 3.50; Hand Blotter, 4.50; Inkstand, 23.50; Scissors and Letter Opener, 6.50.

Leather Set for Women

Blotter Pad, 3.50; Waste Basket, 12.95; Calendar, 3.50; Hand Blotter, 3.50; Inkstand, 3.95; Letter Opener, 1.95.

You may buy the sets complete or in individual pieces.



The Gift Shop • Fifth Floor
Fifth Avenue at 48th Street • New York



THE GAYEST TABLE DECORATION

CHERRY red candles and the cutest, daintiest tiny poinsettia plants you ever saw; set in a gleaming white metal frame. After Christmas you can replace the poinsettia plants with rosebuds, pom-poms or forget-me-nots. Only **\$1.50**

THE STEVENS-WIARD SHOP
Meriden, Connecticut

YOU
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have Snapshots and Picture Postcards in a drawer, or stuck into a book—Classify them and keep them in the New FOTO-TAINER.

Get for yourself and your friends a LIFETIME GIFT. Make yourself, in a jiffy, a collection that you are proud to own and show to your friends. **Pass the pictures NOT the Album** Loose-leaf, Pockets sewn

SENT ON FIVE DAYS APPROVAL

Travel Size (Cap. 250)	Library Size (500)
IMITATION LEATHER \$2.00	\$2.75
GENUINE LEATHER 2.75	3.75
ANTIQUÉ COWHIDE	
SILK-LINED 3.50	5.00

If money is sent with order, initials or name stamped in gold FREE.

NOT SOLD IN STORES

MEVI, 228 E. 45 St., New York, Dept. A

THE NEW
**MINIATURE
MATCH PACKS**



LADIES' HANDBAG SIZE
1 5/8" x 1 1/8"

A NEW AND EXCLUSIVE PERSONAL GIFT Monogrammed in the styles shown above in White, Black, Silver, Lt. Blue, Dk. Blue, Lt. Green or Red with Initials in Silver, Black, Blue, Red, Green, White, Purple.

50 for \$3.75 100 for \$5.50

Packed in Gift Tin (Fireproof) Gift Box
KINDLY SEND CHECK WITH ORDER

Personalize me Packages of Matches
Color of Cover
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INITIALS STYLE

Adam Irvine Norfolk
Bridal Rose Lancaster Old English
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Canterbury Louis XV Pompadour
Chrysanthemum Luxembourg Strasbourg
Frontenac Mille Fleur Violet

We have in stock the above and 200 others.
Correspondence solicited.

JULIUS GOODMAN & SON, INC.
43 South Main Street
MEMPHIS TENNESSEE

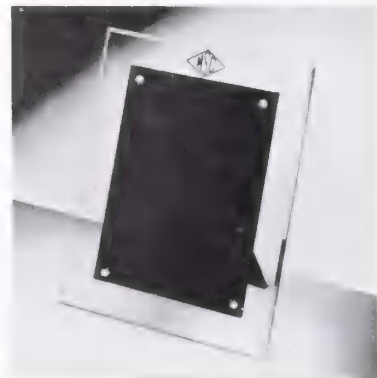
MONOGRAM MATCH CO., NEW YORK
542 Madison Ave. Tel. AL-4-7450

window shopping



Since your bedside table is the first thing you see in the morning and the last thing before retiring, it should be a piece of lasting beauty. Especially for the home of traditional atmosphere, this Provincial one will please you in every way. French walnut, hand finished to the rich mellow tones of the original, forms the front, ends, and top. Everything about it is delicate and graceful. It costs \$90 and comes from John Widdicomb Company, Grand Rapids, Mich.

Eighteenth century English interiors call for table accessories in keeping with the distinguished atmosphere of the period. And if some of the most discriminating lords and ladies of the time were to entertain today, we're inclined to think that they would be pleased with the peppers illustrated. In sterling silver, they are faithful copies of an old George II pair, made in London, 1727. \$21.50. from Shreve, Crump & Low, Boylston at Arlington Street, Boston, Mass.



You've known about picture frames ever since at the age of four you stood gazing up at the awesome portrait of Great Aunt Elizabeth. But do you know about all of the grand new ideas? Illustrated is a lovely new crystal frame which throws a subtle light onto the photograph, thus enhancing the picture it encases. With an opening of 7 by 9, the frame with monogram is \$5, without monogram \$3.75. It is from Daniel's Den, 48 Gloucester Street, Boston, Massachusetts.



Sterling Silver Tea Service; unusually heavy weight. Georgian type Gadroon border decoration, a value beyond competition. Five pieces as shown, \$150.

Tray genuine English Plate, 22 inches (excluding handles) Georgian type, sterling silver mounted, \$50.00; or a combination price of \$190.00 for set and tray.

Will send on approval.

We have one of the largest stocks of unusual silver in the United States.

We also offer an unusual opportunity to fill in on your flat silver patterns, such as:

Adam	Irvine	Norfolk
Bridal Rose	Lancaster	Old English
Cambridge	Lily	Orange Blossom
Canterbury	Louis XV	Pompadour
Chrysanthemum	Luxembourg	Strasbourg
Frontenac	Mille Fleur	Violet

We have in stock the above and 200 others.
Correspondence solicited.

JULIUS GOODMAN & SON, INC.
43 South Main Street
MEMPHIS TENNESSEE



**A PERSONAL GIFT
for the hearth**

What nicer gift than this well-made firescreen, with metal applique that reproduces a favorite scene, portrays a hobby, or immortalizes a pet? All we need is a photo or drawing to copy.

Gift screens in iron, bronze or brass, from \$75.00.

Built-in "folding door" screens, from \$150.00

We have many such unusual gifts. Write for information.

**WM. H. JACKSON
COMPANY**
ESTABLISHED 1827
16 East 52nd St., New York
"Everything for the Fireplace"

Window shopping



Even grown-ups play games! And no longer are they content to amuse themselves with the games they've been playing since kindergarten days. One very special new craze is Tripoley, a game that from four to nine people can play. Since it combines all the reckless elements of Poker with the fun of Hearts, Rummy, and Michigan, it will keep your guests in a happy frame of mind. \$1 or \$2 edition. Ernst Kern Company, Woodward and Gratiot Streets, Detroit, Michigan.

Vanity is still a very feminine privilege. Paradoxically, most lovely ladies will forget about calory counting and indulge in the precious forbidden sweets. Which will explain why we think that this is the perfect gift idea. A delicious cargo of crystallized fruit, candies, fruit cake is packed in a mirror vanity-box with silk corded sides in pastel colors—and in keeping with the festive spirit, is tied with a huge Cellophane bow. In \$10 or \$7.50 size. Schrafft's.



The way to provide for the comfort and beauty of the simple egg is indeed a revelation. The latest idea is this perfectly lovely contraption for coddled ones. Individual pottery coddlers in white, yellow, green, pink or blue fit into chromium saucerholders. To pass the complete set across the table, there is a stand or framework of Sheffield plate. Also comes in service for four. As shown, \$9.50 complete. Alice Marks, 19 East 52nd Street, New York.

We all want the unusual in Christmas cards, but not all of us manage to find them. To end this perennial search, we recommend those that come from Sweden, not only because they have the true Christmas spirit, but because they are beautiful and a distinctively Nordic way. They are designed by famous Swedish artists, and are \$.15 each with envelope. If you buy a hundred or more, they are \$.10 each. From Sweden House, West 51st Street, New York.



Dolls may come and dolls may go, but there have never been any dolls more engaging, to young women and older ones than these famous ones by Madame Lenci. This one is no exception. She is, like her sisters, dressed in felt in bright, charming colors. Her face has the fascination of all Lenci faces, and she is altogether something to make Christmas gayer—especially popping out of the top of a stocking. Ten inches high, \$4.50, from Gerard, 48 East 48th Street, New York.

For Gifts . . .

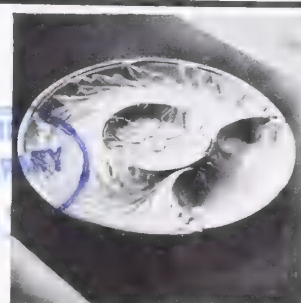


Our Exclusive Basket Knitting Bag

Somebody you know will welcome this attractive quilted chintz bag. Exquisitely made. Bow and binding and cording in baby blue or cherry red taffeta, to accent the unusual floral colorings in the chintz. 10.00.

Alice Marks

558 Madison Avenue, N. Y.



Artichoke Plates

\$5 half doz.

These white pottery dishes will really do an artichoke justice. The center depression is for the artichoke itself, the hollow rim holds the discarded leaves and there is a place for the sauce. Plates of similar pattern for 6 oysters and sauce, \$6 half dozen.

Shipped express collect.

LAMBERT BROTHERS

Jewelers

Lex. Ave. at 60th St., N. Y.

BAYBERRY Candle Mass Lamps



Xmas Window Candlelight Ideal as an Unusual Gift

★ CANDLE STAND of molted finish wrought iron, with fire test glass chimney, and Bayberry or Red Candle.

★ DECORATED with lasting prepared Natural Greens and Holly, Red Ribbon Bow.

★ PACKED individually in Holly Xmas Gift-Box.

\$1

EACH Complete Postage 25c additional anywhere in U.S.A.

BAYBERRY CANDLE SHOP
1108 Sansom Street, Philadelphia, Pa.

Exquisite Hand Quilted Gifts

Eleanor Beard



Quilted Week End Case of Cherokee taffeta with 8 pockets for accessories. In pastel shades for home use; practical shades for traveling \$8.75



Quilties—dainty silken slippers of Persian inspiration in pastel shades or black to complement your robes and negligees. Made with soft chamois soles and matching case, in sizes 4 to 8. \$4.75

Moire shoe bags. Pair \$3.00

Quilted shoe pads. Pair \$1.00



Florenz hand bag of velvet, for dress and evening wear. In black, white or colors. \$2.00

Gloucester draw-string work bag of celanese taffeta in pastel shades or dark practical colors. \$5.75

Lovely satin pajama bag in pastel shades to match your bedroom accessories \$8.00

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Eleanor Beard
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Novelty GLASSES make NOVELTY GIFTS

Old Fashion (\$12 doz.)—Highball (6 individual floral designs \$7.50 doz.)—Sauterne (green and crystal \$38 doz.)—Brandy Inhaler (clear crystal 3 star Hennessy \$18 doz.)—Cocktails (Nailsea enameled decorations \$5 doz.). All new and novel and recently imported especially for the Christmas gift season. For those who cannot call at our conveniently located stores, our mail order service is adequately at their disposal. It pays to shop at PLUMMER'S for Christmas gifts.

PLUMMER LTD.

Importers of Modern and Antique China and Glass

695 Fifth Ave., Bet. 54th & 55th Sts. • 9 E. 35th St., N.Y.C.

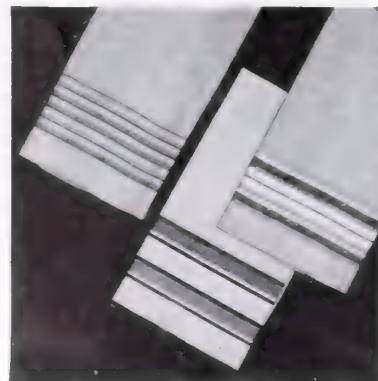
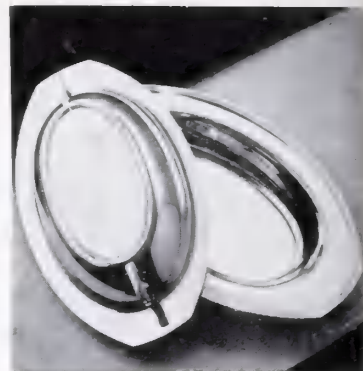
window shopping

Now that your home is festive with tinsel and wreaths and the rest of the trimmings for the holiday season, you probably want to entertain on a large scale. And of course you need coffee and tea sets. This plated Renaissance coffee pot is one piece of a complete service in the same design. It is beautifully executed in fine detail, as you can see from the picture. An excellent piece for \$50, it is from John Wanamaker, Broadway at 9th Street, New York.



Whether it's a marshmallow roast for little Mary or a champagne breakfast for celebrities, people "in the know" demand complete equipment and the right accessories. This absolutely perfect Martini mixer will lend atmosphere to the fashionable drink. It is of fine glass, with a sterling silver top. With it is a grand sterling silver mixing spoon and bottle coaster. The mixer and spoon cost \$15 and the coaster \$5. Brand-Chatillon 773 Fifth Avenue, New York.

You can't get away from the fact that even grown-ups must eat their spinach and other vegetables of the precious vitamin element. But just as Junior wants unpleasant things to be sugar-coated, so we want things attractively served. And the double vegetable dish illustrated will certainly glorify even garden variety spinach. Of plated silver, it is called the "Classic" and its simple design is true to its name. \$14.75. Gimbel Brothers, Broadway at 33rd Street, New York.



Towels are one of the plain human necessities—but these tailored line hand towels are unusually smart. The colored borders in the three stripe designs shown in the illustrations are of fine chambray, which is whipped so finely that it appears to be a part of the towel. Hand hemmed, of course. As guest towels they are perfect, and will strike a smart new note. In all colors, and only \$.75 each. New York Exchange for Women's Work, 54 Madison Avenue, New York.



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Dealing Exclusively in
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Wood Carvings

The Borealis

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NEW YORK CITY

BE SMART- GIVE TECS



Everybody wants Tecs—needs Tecs—can't have too many Tecs. That's why it's so smart for you to give them. These trig shoe bags are a natural for traveling, a boon for organizing closets. Tecs make packing for week ends—or world travel—a swift delight. In your closets they deftly protect your shoes from dust and scratches. Choice of colors: black and orange; black and silver; peach; light green. Three sizes: A for women; B for men; BB extra large. Send \$1.50 for two pairs boxed separately. Specify sizes and colors. Knit Goods Specialty Co., Dept. B, Chicopee Falls, Mass.



WINDOW SHOPPING

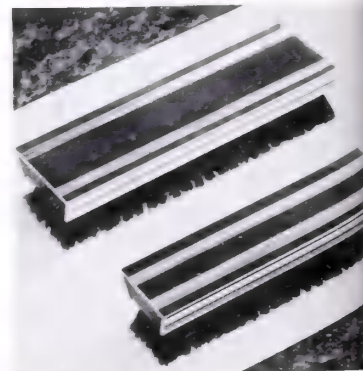
is always fun but in HOUSE BEAUTIFUL'S monthly "Window Shopping" feature it's a duty, too . . . so many attractive products . . . for so many uses . . . from so many stores at so many prices . . . so conveniently arranged for your inspection that it's a serious reflection on your up-to-date-ness to miss a single issue!

HOUSE BEAUTIFUL

572 Madison Avenue

New York

Probably you've discovered that little bits of lint and hair insist on clinging to your new winter wardrobe in their own particularly irritating way. And of course you're interested in banishing them. The brushes illustrated have the strongest of black bristles designed for efficiency. The backs are of lovely satin finish metal, which resembles old silver and will never tarnish. \$2 for "Clothmaster" and \$1 for "Hatmaster." Lewis & Conger, Sixth Avenue at 45th Street, New York.



window shopping



Here is the answer to the time worn problem about a jug and tumblers high enough to hold plenty of "long tall drinks." And later on, when lemonade is the play to keep you cool in summer, you'll find it perfect. Of hand blown glass from Old Mexico, the color choice includes blue, green, aquamarine, amber, and burgundy. It's amazing to know the prices—only \$1 for the pitcher, and \$2.40 per dozen for the glasses, at Fred Leighton's, 15 East 8th Street, New York.



We people of high civilization are sensitive to color, line, fabric, and design for our interiors. And therefore it is out of the question to neglect the fragrance of our rooms. This novel gift suggestion takes care of that problem. Little clay containers, of cameo design in black bakelite frames when saturated with Edco Jardin Fragrance scent the whole room. Complete in gift box, \$2.50. Stern's, 41 West 42nd Street, New York.



Whether the lady in question is a young bride, or one well established in the field of domestic relations, you can be sure that she is interested in fine silver. Illustrated is Holmes & Edwards' lovely pattern Guest-of-Honor in a gift box. This type of silver plate has one outstanding feature—it is sterling inlaid at the points of wear, which insures a life time of enjoyment. In services for eight, from 34 pieces at \$42.75 to 56 pieces at \$60. At jewelers.



Cheese is constantly becoming more and more of a delicacy. Experienced chefs are concocting new ways of serving it, and the designers are providing more attractive platters and accessories. For instance, the cheese plate and serving knife illustrated. Of sterling silver in a delicately restrained design, the hostess will find it the perfect and useful addition to her table setting. The plate is \$10.50, and the knife is \$3. From Ovington's, 437 Fifth Avenue, New York.



A cocktail shaker that's tall enough to hold drinks for all thirsty guests, and glasses that even the clumsiest male won't knock over or drop on the floor! And it's smart to the nth degree—in glass with white and platinum painted lines. Well fitted top for the shaker. The weighted glasses feel steady and comfortable, and the shaker has real capacity in its new long slender shape. Shaker and eight glasses \$5.49. R. H. Macy, 34th Street and 7th Avenue, New York.



GEORG JENSEN

never lost sight of the functional purpose of his silver . . . consequently this cake knife is both beautiful and efficient. It really cuts and, because the steel blade is unusually wide, it can be used as a server, \$10. The Royal Copenhagen Faience platter is \$5 and the six matching plates are \$7.50. We can imagine no more useful or attractive gift than the complete set for \$22.50. Our book of gifts is full of ideas for Christmas giving. May we send it?

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Basket illustrated above \$10.

Other beautiful baskets of various styles and contents from \$5 to \$50 and up.

Write for Catalogue "A" containing hundreds of Christmas delicacies.

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maison glass
15 EAST 47TH STREET
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SMART ACCESSORIES IN SHEFFIELD SILVER

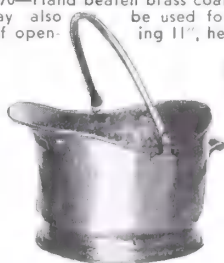
Wine Cooler with gadroon border 9 1/2" wide, 12" high. Pair \$55.00

Olga Woolf, LTD.

509 MADISON AVE., N. Y.
PLaza 3-1401

No. HC670—Hand beaten brass coal scuttle that may also be used for wood. Width of opening 11", height 9".

\$6.00



37 Allen Street

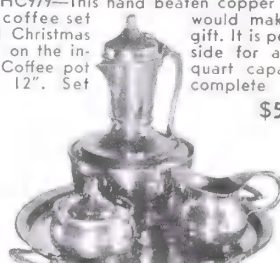
B. PALESCHUCK

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Send for our catalog H47 (forty-eight pages of gift suggestions)

Gifts for Christmas

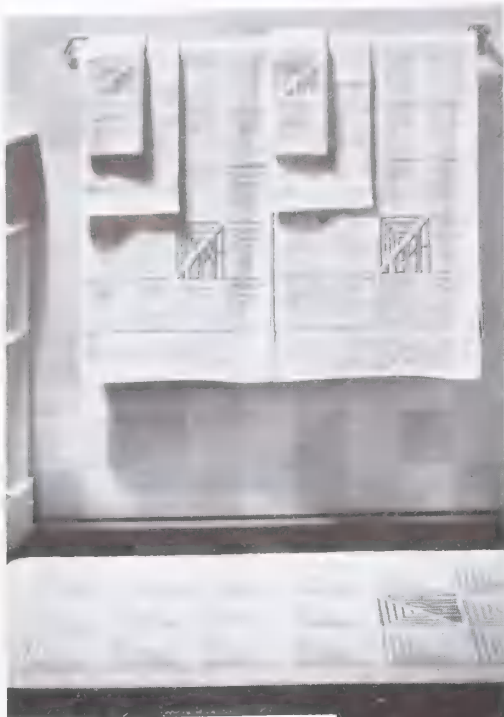
No. HC979—This hand beaten copper Russian coffee set ideal Christmas lined on the inside. Coffee pot tray 12". Set would make an gift. It is pewter side for actual quart capacity, complete

\$5.75



New York City

A PERSONAL Gift ...from Mosse



Our new *Tiloweb* bath sets, with their fascinating texture design will be a *personal* gift sure to arouse the greatest enthusiasm. A *Tiloweb* incarnates perfect harmony between utility and beauty—to which is added that last fine touch: an individually designed Mosse monogram.

GIFT SET

of 2 large bath towels, 2 Turkish hand towels, 2 face cloths and 1 bath mat, complete with monograms,

\$19.75.

Colors: turquoise, maize nile, peach, sand.

Christmas orders
must be received
by December 10th.

mosse

NEW YORK: 750 Fifth Ave. SAN FRANCISCO: 478 Post St.



CRYSTAL MADONNAS FROM A LARGE COLLECTION RECENTLY IMPORTED

Center figure: Clear crystal,
height 14" \$30.00
Left figure: height 9 1/4" \$15.00
Right figure: height 5 1/4" \$ 7.50

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Illustrated Catalog

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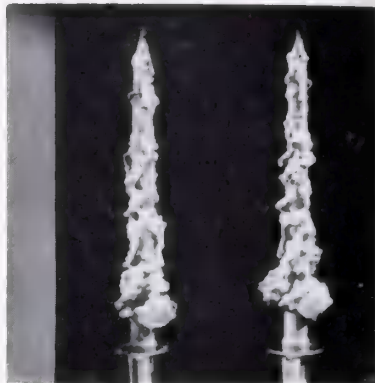
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217 East 42nd St., New York

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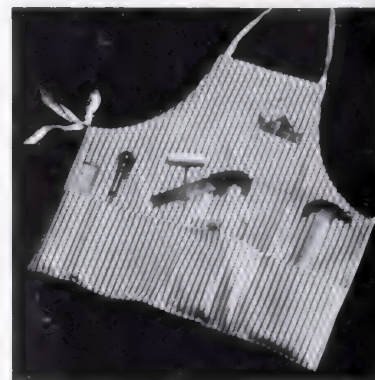
window shopping

Nobody contests the fact that candle light is the most flattering thing in the world. In addition to being decorative in themselves, candles have a way of making you look very beautiful. These, in bayberry green, touched with snow white and scented with pine, are most appropriate for this time of year. In the 9 inch size they're \$2.25 a pair, the 13 inch are \$2.50, and the 17 inch are \$3.50. Antonino Ajello and Bros., 357 East 124th Street, New York.

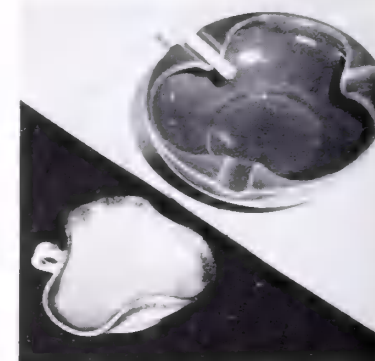


The table illustrated certainly proves that what they say about modern furniture being designed for utility as well as beauty is true. In the center of the top tier is a built-in ash receiver that can't possibly tip over. And knowing how the reckless males love to drop a cigarette and forget about it, we're grateful to find that fumes don't stand a chance of escaping from this air-tight container. Unusually well designed, in any color, \$19.50. Modern-age, 162 East 33rd Street, New York.

If little Johnny has decided to grow up to be a carpenter instead of a policeman, he should have this set of tools. It has everything from a miniature saw to nails and sandpaper, so your young offspring can build his castles and tear them down again while you wonder at his energy. They say that any kind of creative work is good for little boys and girls—and the boys will be sure to like this. It costs a mere \$3.50. Saks Fifth Avenue at 50th Street, New York, carries it.



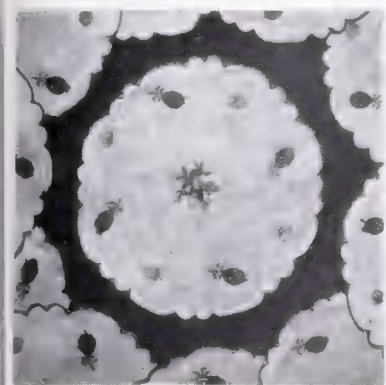
For your favorite dog, who probably receives more than his share of attention anyway, we've found a very thoroughbred new leash. Designed to promote longer and gayer walks, this trinket should enliven the winter season. The chromium beads are small enough to be in harmony with a little fellow and yet strong enough to restrain the huskiest hound who just loves to pull. You'll find it for \$1.50 at Abercrombie and Fitch, Madison Avenue at 45th Street, New York.



Modern society is demanding comfort and roominess, as well as style, even in ashtrays. In answer to this desire, we have found a really large ashtray in Dutch Schoonhover glazed pottery—one that will hold any amount of ashes. For those who want smaller ones, here is another in the same pottery. These come in a variety of colors, ranging from turquoise blue to blood red. The large tray is \$2.50, the small one \$1. from Ruth S. Berlin, Inc., 437 Madison Avenue, New York.

Interesting Gifts
OCCASIONAL FURNITURE
ANTIQUES OLD & NEW
(Well Within Moderate Cost)
New York Galleries
116 EAST 57th STREET

window shopping



For your additional holiday entertaining there must be new doilies. Daintily embroidered in a fruit motif, these fine Cambric linen ones are perfect for the atmosphere of a gracious home. We were particularly fond of the gay colors in these, and recommend them as gifts. And if you are in the market for unusual luncheon or tea sets, you'll be amazed at the selection offered here. The doilies are \$12 per dozen, and they come from Léron Inc., 745 Fifth Avenue, New York.

Since lovely ladies take to pink bonbons in spite of calories, and males are never content without something to munch on, candy dishes are in the necessity class. Likewise, every table must have its ashtray. Both pieces illustrated are of Sheffield, entirely hand made, of interesting design and exquisite workmanship. The hand etched wine taster, to be used as an ashtray, sells for \$3.50; the candy dish is \$7.50. Olga Woolf Ltd., 509 Madison Avenue, New York.

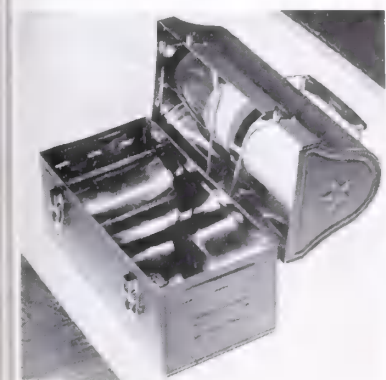


For pitchers or platters, you certainly need a tile on which to rest them. The one illustrated is of hand made pewter, and is beautifully finished. Since people like a personalized gift, anyone would be delighted to find that this one comes hand engraved with a script monogram of three letters. As an attractive and useful table accessory, it is indispensable for the hostess who wants each detail given its share of attention. \$5. from Daniel Low and Company, Salem, Massachusetts.

Adding and subtracting never has been too much fun for the young—or for the old—but if anything can make 'rithmetic a pleasure, it is this desk set in the form of a gayly painted cottage. Study hour begins by opening the front door and discovering an inkwell. After taking the pen or pencil out of the chimney, you really get started—and end by wiping the pen on the little girl who stands in the yard. \$2.50 at Personality Decorating, 717 Madison Avenue, New York.



Long past are the days when fixing Junior's lunch kit meant merely packing a few plain sandwiches. This new version has a thermos bottle for hot or cold beverages, plenty of room for cake and sandwiches—and a securely attached thermos food jar for baked beans or spaghetti. Of extra heavy tin plate, black finish, ventilated, sanitary lacquered interior. Kit complete with thermos bottle \$1.75; food jar \$1.75. From Hormel Corporation, 545 Fifth Avenue, New York.



This Christmas

give something outstanding

THE LONDON MIXER

Ideal for all drinks requiring mixing and quick chilling—Cocktails, Wine Cups, Fruit Juices, etc. Slight pressure sets agitator in motion. Chrome top.

24 oz., left	\$8.00
Undecorated	\$7.00
74 oz., right	\$9.00
Undecorated	\$8.00



LITTLE SHAKERS

For individual tastes. One of our most popular gift ideas. Each shaker has frosted panel for writing name of drink. Sets of 2, 3, and 4. On walnut base. \$10, \$15 and \$18.



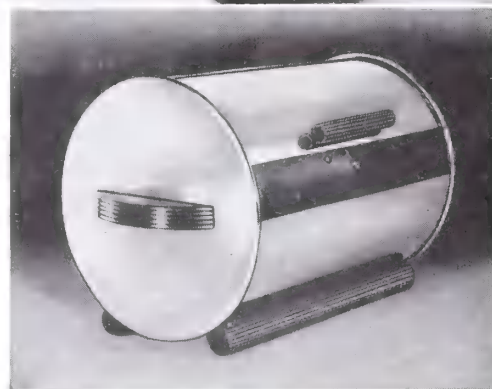
COMPACT BRIDGE SET

Contains 4 packs of cards, 4 score pads, 12 match books, all monogrammed, and suede table cover. Available in smart color combinations—\$4.95 complete.



WARMING OVEN

Keeps rolls, bacon, fritters and other edibles hot and crisp. Ideal, too, for hot hors d'oeuvres. Polished chromium with walnut trim. 10 1/4" x 7 1/8" round. With AC and DC electric heating unit \$12.50. Without heating unit \$7.50.



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Let's read from top left, down:

A tantalus set worthy of the early vintage—three imported hand-cut crystal decanters slyly encased in chrome, which carries a k-e-y! 15.99. We defy you to find its like in New York under \$25.

Eight china after dinner coffee cups, with spoons, on a wooden tray. The handles are unique but small and will infuriate males, but they please the eye. This patrician gift costs a paltry 5.99.

Good cheer on a large scale; punch bowl set of sparkling crystal. 12 ruby handled capacious cups plus tray plus bowl plus ladle, only 9.34.

Ah! mon beau . . . French music on salad plates costs very few francs at Macy's, 49c each to be exact.

For an entertaining woman . . . black or maroon after dinner coffees with gold bands, for little silver on your part—1.49 each.

Top right of the photograph:

Cocktail set with shining platinum color bands, capacious shaker and six French cocktail glasses, 5.99 set.

Gourmets who relish antipasto, smörgasbord and other hors d'oeuvres should give this equipment to understanding hostesses. There are five compartments with green or red band decorations. 4.99.

Imported china service plates of great distinction. Why don't you give eight or twelve? Reading from left to right, 1.99, 2.99 and 1.29 each.

"You and Me," our monogamous cocktail set for newly-weds. The bride's glass has "you" on it, the groom's has "me." Set of six glasses, 3.99. The crystal tray with wooden handles is 2.99 extra.

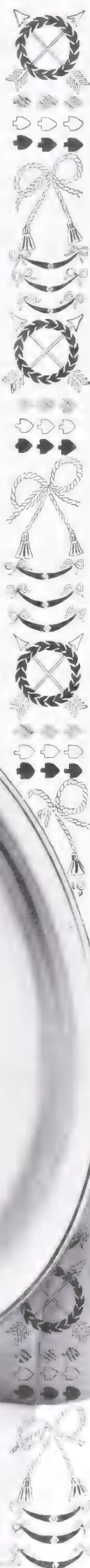
If you know any one who lives alone with a retinue of servants and breakfasts in bed, send this ivory and gold color china breakfast set for one. 18 pieces are only 9.99.

All this is on the eighth floor, at 34th Street and Broadway in N. Y.

*modern china and linen
to match!*

craftsmen of Czechoslovakia — harmonizing silver grey with grey blue — Celadon with deep green, and other arresting colors. Florentine needleworkers embroidered by hand suitable cloths, napkins, mats and

WREATH and ARROW, Celadon ground with deep green wreath and white crossed arrows. 53-pc. set. 29.95 — 93 pcs. 59.95. Harmonizing place mats, 12"x18", ea. 99c. Scarves, 12"x36", 1.98. Napkins ea. 84c.



TASSEL, ivory ground with black and gold tassel motif. Edge of gold color. 53 pc. set, 29.95—93 pcs. 59.95. Harmonizing cloth, 72"x90" and 8 napkins, 26.25. Mats, 99c. Runners, 1.98. Napkins, ea. 84c



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you need... or start fresh with your requirements in mind. Three weeks should see your Hodgson House standing. Shipments anywhere. Local labor performs the final work—under a Hodgson foreman if you desire.

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"Colonial Houses" \$5.00
"Stucco Houses" \$10.00

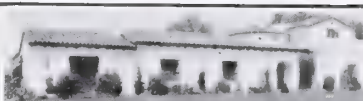
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and holiday gifts*

**A QUAKER LACE
DINNER CLOTH**



FASHION'S dictate calling for a return to elegance in table settings is charmingly exemplified in the new Quaker Lace Dinner Cloths. Designed to meet the needs of our homes of today, Quaker Lace Cloths are rich in texture, gracious in design and practical and economical in service.

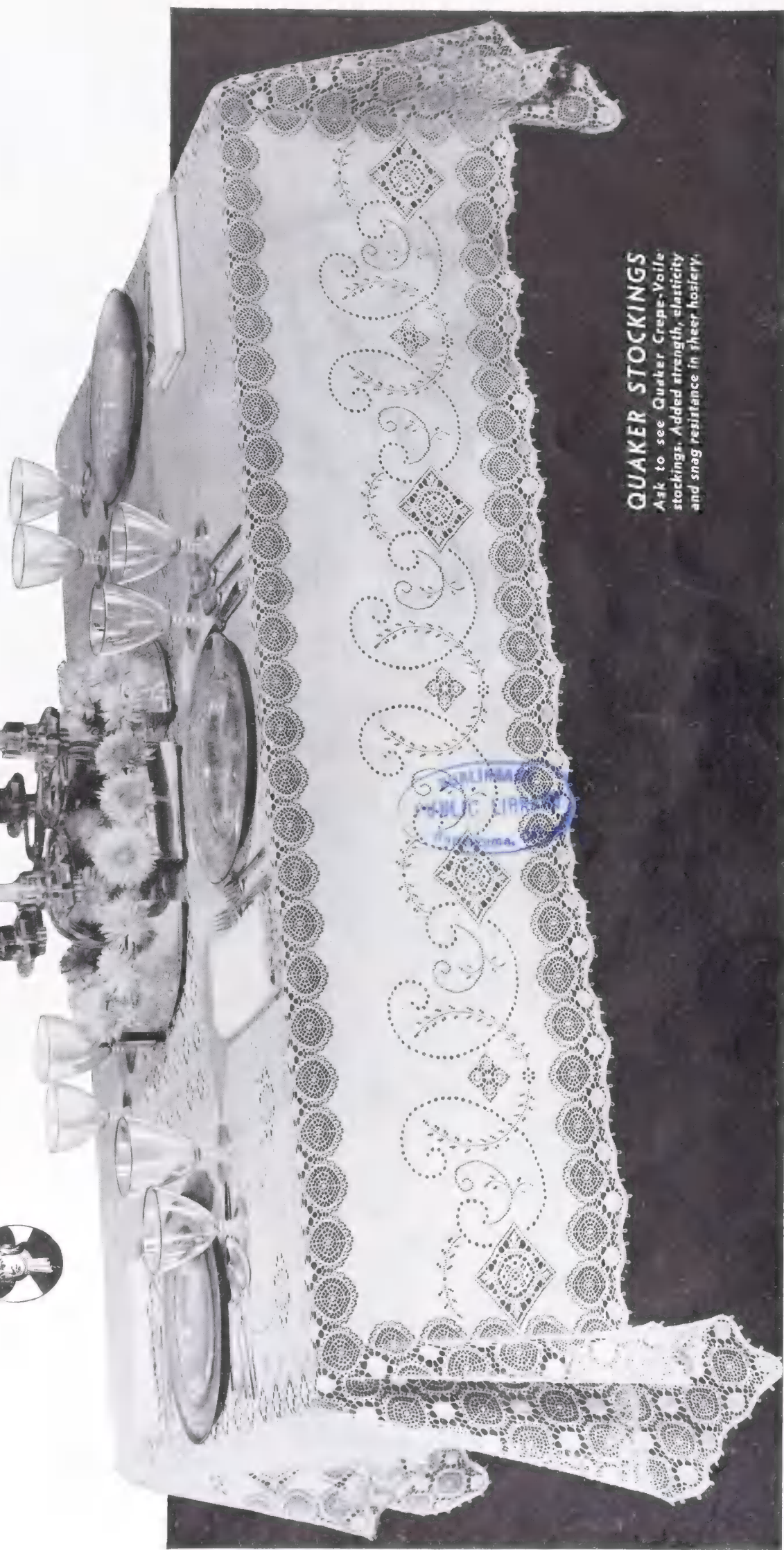
Perfect for your own use or as a holiday gift. If you cannot obtain this particular cloth at your favorite store, order by mail. Ask for No. 7670 A.

72 x 72—\$9.00 72 x 90—\$11.00 72 x 108—\$13.00

Napkins 65¢ each

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coming DOG shows

November

- Nov. 20-21—Cocker Spaniel Breeders Club of New England
Boston, Mass.
Nov. 21—Kennel Club of Philadelphia
Philadelphia, Pa.
Nov. 21-22—El Paso Kennel Club
El Paso, Texas
Nov. 21-22—Western Specialty Clubs Association
Chicago, Illinois
Nov. 24—Wire Foxterrier Club of Indiana
Indianapolis, Ind.
Nov. 27—Progressive Bulldog Association
Los Angeles, Calif.
Nov. 29—Brooklyn Boston Terrier Club
Brooklyn, N. Y.
Nov. 29—Los Angeles Kennel Club
Los Angeles, Calif.
Nov. 29—Detroit Annual Specialty Shows
Detroit, Mich.

December

- Dec. 5—Bronx County Kennel Club
New York City
Dec. 6—Newark Kennel Club
Newark, N. J.
Dec. 13—Collie Club of America
White Plains, N. Y.
Dec. 13—Palm Springs Kennel Club
Palm Springs, Calif.

January 1937

- Jan. 11—American Spaniel Club
New York City
Jan. 11—Pekingese Club of America
New York City
Jan. 23-24—Golden Gate Kennel Club
San Francisco, Calif.
Jan. 30-31—Miami Beach Dog Club
Miami Beach, Fla.
Jan. 30-31—Great Dane Club of California
Los Angeles, Calif.
Jan. 30-31—Chow Fanciers Association of Southern California
Los Angeles, Calif.



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CHRISTMAS GIFT PUPPIES. Under certain circumstances puppies make ideal Christmas gifts, either for youngsters or grown-ups. Children brought up with dogs and other animals learn many things to their advantage and in later years do not suffer the unreasoning fear experienced by many persons who have not enjoyed these earlier associations. Many men and women, alone in the world, have gained consolation and happiness through the devotion of a canine companion. There are many things to be considered, however, before making a gift of a puppy or a mature dog; and most important of these is whether the dog will be acceptable. It is comparatively simple in the case of an adult, who should be asked directly and consulted as to size and breed. But there are greater complications in presenting a dog to children, since he is to become a member of a much larger family, all of whom will be concerned more or less in his future. Obviously parental approval must first be gained if heartbreaks among the youngsters are to be avoided. While the first thought is to bring happiness to the individual recipient, the dog has a claim for full consideration. Will his environment be suitable? Will

he receive the care and feeding so necessary to his development and future well being?

WHAT KIND OF DOG? Of course he must be a thoroughbred. The farmer's boy and his mongrel are traditional; but these days for many reasons we want to be certain that the dog we give or receive comes from pure stock, bred in a reliable kennel. As to the breed of dog, there is a wide latitude. There are more than a hundred breeds of dogs officially recognized as purebred in the United States and the selection of a particular type might well be a detail for consultation. Obviously, a large dog is not suitable for small quarters. Nor is it advisable to place a bird dog, hound or working animal in an environment where opportunities for exercise are limited. It is their nature to range far and wide in all weathers. While every dog in a home should have a daily grooming for the sake of his health, appearance and personal comfort, one with a short coat is much less care than one with long hair. The larger breeds are suitable for the country estate or the farm, where they will be more often out of doors than in the house. For the small city house



TAUSKEY

Champion Cocker Spaniel Torohill Trader, owned by Leonard J. Buck, Blackstone Kennels, Great Neck, L. I.

or apartment the toys and terriers offer a great variety and they make as good watch dogs as their more powerful cousins. So there is almost no limit to the choice and most often it comes down to a question of personal preference. Dogs vary in temperament and personality. Some are gregarious, make friends with everyone, have sunny dispositions and sometimes, we think, a sense of humor. Others are known as one-man dogs, caring most for the society of their masters. While they are not surly or ill-mannered, they do not make friends readily and often resent the attentions of strangers. Most dogs are good watchmen, some being remarkable as guardians and companions of children. Temperament and manners are mostly the results of early training. The question is often asked: which makes the better house pet and companion, a male or a female? The consensus among the experts is in favor of the latter, for numerous reasons. Not the least of these is that the female is more of a hombody, while the male naturally is a nomad. Some authorities maintain that the female is more easily housebroken, learns more quickly and is generally keener mentally. She is

also quieter about the house—less given to boisterous demonstrations. Then, too, she is as good, if not better, as a watchdog and certainly she makes a more devoted companion for small children. The only objection to the female is the extra care involved during her two seasonal periods each year.

DO'S AND DON'TS. In making the gift of a puppy it is desirable to assure that his advent into a new home will be as safe and as happy as possible and accompanied by a minimum of disturbance of his routine. The donor can accomplish much along these lines. He can secure from the breeder assurance that he has been thoroughly wormed and inoculated against distemper. He might well obtain full details as to the puppy's diet to pass on to the new owners, and this is especially important if the latter have had little or no experience with dogs. If the dog is to be shipped by express it is advisable to be sure that his crate will be large enough and of sufficient strength to guarantee a safe journey. Don't forget to make certain that the address of the new owner is absolutely correct and be sure that proper notification is

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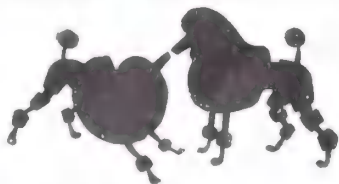


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given as to the approximate time of the arrival. It may save much suffering. First-class kennels look after these details; but it is well to make a check on all. Even the most careful sometimes makes a slip. Your thoroughbred puppy has an ancestry of which his new owner will be proud. His litter has been officially registered if he has not individually. The breeder will supply full details and a framed pedigree is just one more evidence of thoughtfulness that will be fully appreciated by the recipient.

ACCESSORIES. Dogs are associated intimately with millions of people the world over. At this season there are innumerable objects connected with the daily lives of our canine friends that will serve as acceptable Christmas gifts and will be prized by owners and enjoyed by their charges. They include everything from daily necessities to expensive luxuries and one can spend anywhere from fifty cents for a tiny collar to fifty times as much for an elaborate made-to-order kennel or a complete outfit. In the thoroughbred dog industry in the United States there are invested an almost unbelievable number of millions of dollars. Catering to the needs of our canine aristocrats and their owners has become big business, not only in the manufacture of foods and medicines of every description, but in the making of innumerable accessories that have become indispensable in the kennel and in the home. The corner grocery now carries dog and puppy biscuits on its shelves next to the popular breakfast cereals. At the village drug store may be purchased the standard remedies from flea powder to patented formulas. For years the sporting goods stores have specialized in most everything for the dog, while nowadays many of the great stores maintain complete departments devoted solely to the requirements of dogs and their owners. Some of these are in charge of experts of long experience, ready to give advice of all kinds. A visit to one of these departments will be a revelation to anyone unfamiliar with this great and ever-increasing business, for there is a bewildering array on display. Here, surely, may be found a gift suitable to a canine friend to be unwrapped on Christmas morning with the other gifts. Doggy accessories now combine beauty with practicability. What boy or girl would not be delighted with one of the handsome sleeping baskets for the new puppy, or one of the comfortable couches, with its soft vermin-proof cushion? There are beds of wood and metal and baskets of willow, with cushions and mats in endless va-

riety that are the results of scientific tests and experiments under every condition. Collars are every day essentials and come in endless variety for different breeds. One of fine quality, suitably engraved with the owner's name and address, makes a most appropriate gift. Leads have an annoying habit of getting mislaid, or chewed by sharp puppy teeth; extra ones come in handy. Water dishes are necessary commonplaces. There is a new feeding dish that cannot be upset and is provided with blunt prongs that prevent the dog from gulping and bolting his food. For the canine toilet there is a distracting array of requisites, such as combs, brushes, trimmers, nail nippers and files, scissors and strippers. The salesman will explain the requirements of each breed and why a dog needs a different kind of brush and comb from his master. Short-haired dogs and toys require protection these winter days when they are out for their exercise, especially if the weather is inclement. For such there are blankets, overcoats, sweaters and raincoats; they come in solid colors and kaleidoscopic combinations. Any size and shape of dog can be fitted with all-wool or brushed-wool garments ready-made. Then there is the jewelry department. What an assortment of gifts for every type of doggy person! Hat ornaments, clips, brooches, stickpins, tie-holders, cuff links, in silver, gold and enameled combinations in endless variety are spread before the holiday shopper, and all of the favorite breeds are included. Some of the most attractive are unexpectedly inexpensive. But one may go the limit for a hand-painted, made-to-order work of art under crystal, with the most elaborate of settings. Books on dogs are always appropriate gifts and they comprise a whole library, covering every known breed and every subject connected with the dog in sickness, in the home and in the field. There are volumes on training, breeding, and feeding; books about Red Cross dogs, army dogs and dogs that lead the blind; dog fact and fiction—the number is endless. We almost forgot to tell you about the toys, for both cats and dogs. Balls come in all sizes; some have bells inside and others squeak. There are rubber dogs' heads that bark when stepped on and kitty heads that meow—rubber mice and rats that stand a lot of shaking. A bone that looks delectable is impervious to puppy teeth. If your dog likes to retrieve, get him a rubber stick that floats. It saves mouths from splinters and teeth from stones. And for Christmas morning there are diminutive trees hung with dog biscuit and puppy cakes.



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- Nov. 24—Wire Foxterrier Club of Indiana Indianapolis, Ind.
- Nov. 27—Progressive Bulldog Ass'n Los Angeles, Calif.
- Nov. 28-29—Los Angeles Kennel Club Los Angeles, Calif.
- Nov. 29—Brooklyn Boston Terrier Club Brooklyn, N. Y.
- Nov. 29—Detroit Annual Specialty Shows Detroit, Mich.

December

- Dec. 5—Bronx County Kennel Club New York City
- Dec. 6—Newark Kennel Club Newark, N. J.
- Dec. 13—Palm Springs Kennel Club Palm Springs, Calif.
- Dec. 13—Collie Club of America White Plains, N. Y.



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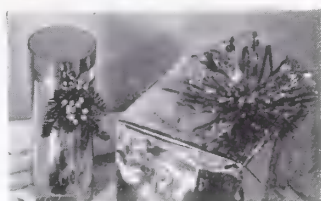
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KENNETH K. STOWELL
Editor

STEWART BEACH
Associate Editor

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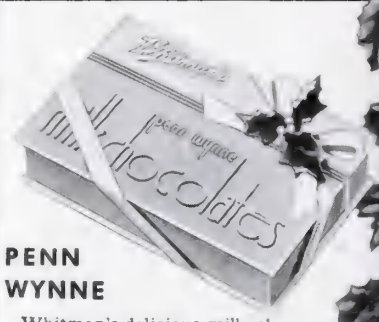
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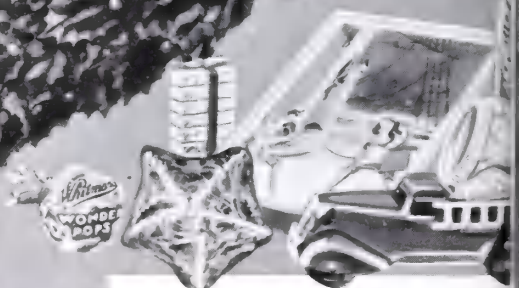
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To talk of many things!

of **GIVING . . .** To most grown-ups, Christmas is more than a day: it is the reliving of an emotion that was new in childhood, an emotion that is sometimes hard to recapture today. It may be the familiar pungent sweetness of pine needles that will herald the beginning of that Christmas feeling, or snow falling on a lighted shop window, or a wreath of holly hung hospitably on a white door. Or perhaps it will be the rustle of tissue paper and a muffled mysterious giggle as something is whipped out of sight. Christmas may be gay or quiet, white or green; but, as an emotion, it only reaches its peak when someone—at last—unwraps a present. For the joy of new possessions always lights up the children's faces: the pleasure of giving is ours, no less keen, more subtle, more mature. Getting a present is fun—has always been fun—but the climax of excitement is reached when someone unwraps the present we ourselves have chosen with care and given with happiness. . . . It is such a fine feeling to be generous. It makes us feel bigger than we are and a whole lot better. And so we have chosen the pages of gifts in this issue with one idea in mind; to make your Christmas merrier—you, the givers.

of **PLANNING NOW . . .** And speaking of giving, December is the month to begin thinking about the new house you're going to give yourself next spring. There's one very good reason for not putting this off: building costs are going up, and there is no doubt that in the next three or four years they will follow rents and rise steadily. So don't wait. Call your architect now and begin conferring with him on all those pet theories every intelligent future house-owner has. Any architect is delighted with people who have ideas, and who have the sense to begin discussing them early. He must learn from you just what all your requirements are, even to the number of your shoes and hats, so that there will be a place for everything. Don't forget to tell him *all* so he can provide for your possessions, your hobbies, even your prejudices. Now he can give you his best thought and lots of time. Later the rush of spring building begins and good architects will be hard to get hold of.

of **A SURPRISE . . .** We're taking our own advice and planning our annual Bride's House now . . . and we wish you could sit in on the stirring conferences with architects and decorators. They all talk with pencils in their hands, and brand-new ideas, stimulating and original, take shape before our eyes, on paper. We won't tell you what they are, though. We'd rather wait, and have you see them finished and perfect when the Bride's House opens next spring.

of **STYLE . . .** The era of period styles applied by rote, so to speak, is fast disappearing. In its place we are developing a style essentially of today, which disregards the letter of the periods and emphasizes the spirit. A French Provincial chair, for instance, in a room full of Early American maple is not an anachronism but a complement. A blending of styles produces in our own homes an atmosphere that is expressive of ourselves—far more so than any slavishly copied rooms of perfect period decoration. Good taste, common sense and comfort are superseding the strict and puristic rules of the past and graciousness replaces stuffy strictness.

Annith K. Howell



T'was the night before Christmas-

... and all through the House

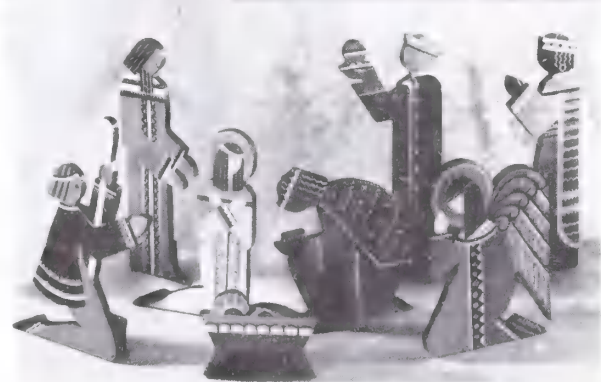
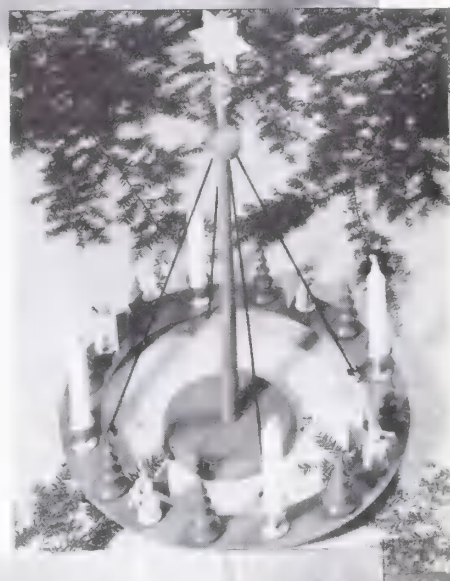
You'll be making your rooms festive to welcome Christmas morning. Perched on a ladder, equipped with thumbtacks and string, you'll be hanging holly and evergreen and mistletoe. And you'll be full of ideas, new ideas to make everyone who sees your house say, "Oh, how charming! I wish I'd thought of doing that!"

Perhaps you'll concentrate on your fireplace and gladden your mantel with the little angels in their pastel robes, in the next-to-lowest picture. (You can get them at Gerard, and the gigantic Mystic candle as well, which burns for three weeks, created for Clem and Nixon Hall.) . . . Or you'll fill a long trough of *tôle* or pottery (Rena Rosenthal has the pottery ones) with laurel, and put it on your mantel with a huge candle at each end.

You won't be satisfied with the kind of Christmas tree decoration you've had for years. You'll think up something you've never seen before to brighten its time-honored branches. The enchanting brass angels, for instance, in the top picture (from Gerard), with china heads, will hang seraphically from its boughs . . . Or you'll cover your tree with swags of silver ornaments, tied into long ropes like silver garlands.

On your dining table, you may use the gay centerpiece illustrated second from the top: red candles, green fir trees and white angels set in a ring around the center candle. (This comes from James Pendleton). And the copper wire-mesh trees in the center photograph (also from Pendleton), scattered with copper stars and lit from within by candles, are certain to stir your imagination. Think of them on a green Cellophane cloth, or a blue mirror plaque . . . Perhaps you'll surround a mirror plaque with an opulent garland of lady apples, kumquats and laurel, strung on copper wire. (Use rubber cement to fasten the leaves flat to the mirror.) . . . And Rosomax Campbell's idea of a small Christmas tree covered with rock sugar and fruit and vegetables made of marzipan has a childish charm that is irresistible. If your dining room is an informal one, you might cover your Christmas table with lengths of white challis, printed all over with brilliant red and green flowers. On it will be green linen napkins and peasant pottery. (You can get the challis by the yard at department stores.) . . . The *crèche* at the bottom of the page (from Gerard and designed by Cleo Hartwig), which is cut out of plywood and painted in brilliant Byzantine colors, is a most unusual and effective centerpiece for Christmas and the twelve days afterward.

For your eggnog party on New Year's day, try making a long garland of shiny-colored Christmas tree ornaments, and hanging it like a swag of glittering fruit back of the table where the punch bowl stands. Better yet if you can hang it across a mirror . . . And you might use Joseph Mullen's amusing notion of tying a broad red Cellophane ribbon around your white front door, with a spanking bow in the middle, and a big "Merry Christmas" card.



the convex Federal mirror is the reflection of a room ready for Christmas day. The room and the mirror itself from W. & J. Sloane. Tree decorations from Shackman's. Books from Brentano's. The silver coffee service in front of the sofa from R. Wallace and Sons.

THE MILL ON INDIAN RIVER



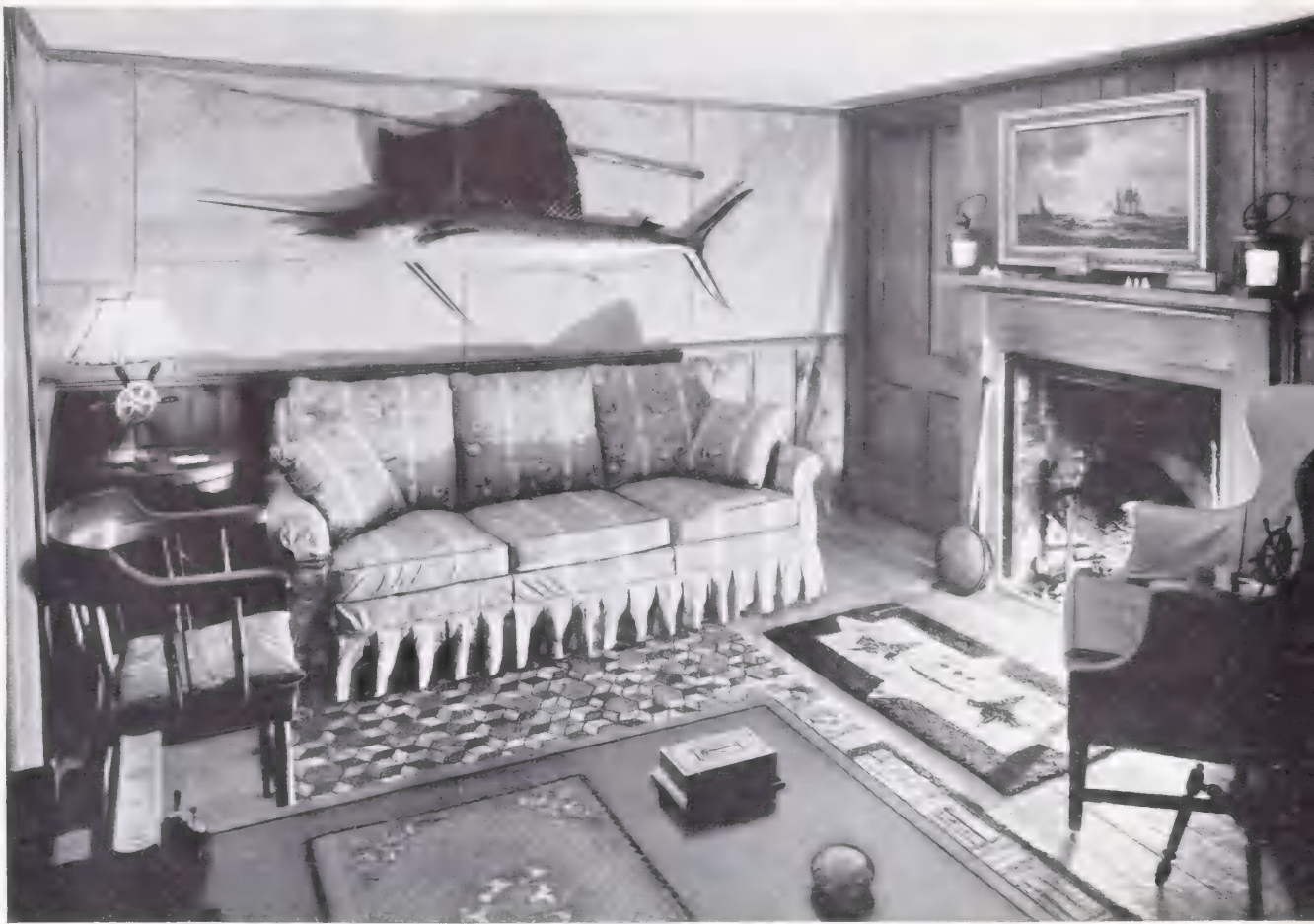
The mill on Indian River is a real mill, and a landmark, too. For nearly a hundred years the farmers for miles around Milford, Connecticut, have driven their teams and their Model T Fords up to its hospitable doors, and have come away with grain ground into flour, or a load of lumber for a new barn. Mr. and Mrs. E. H. McHugh bought Rose Mill Farm—and that included the mill, the lake, the barn, the blacksmith's shop and of course the farmhouse—because they had fallen in love with it. The atmosphere of the farm is as friendly as a country greeting, and as unaffected. And because the McHughs remodeled the farmhouse with care and redecorated it with taste and skill and understanding, the atmosphere has survived. Rose Mill Farm is a refreshing place to come to and a happy place to stay. Best of all, the mill goes right on working, in spite of the fact that city folks own it now. Farmers still drive in with their rye or corn or buckwheat and drive out with bags of flour. The river still rushes past and the mill doors are still open. The miller is as much a part of the McHugh establishment as the hired man—or Jake, the talkative green parrot.

You can see the mill in the photographs above and at the left. The farmhouse itself is built nearby, on the side of a little hill. There is always something engaging about a house built into a hillside, and this one is no exception. It has three floors, and you can come in from out-of-doors on either the ground floor or the floor above. On the ground floor there is, as you can see from the plan, a living room, study and workshop, completely equipped with power and hand tools. On the first floor, above it, are dining room and kitchen, the master bedroom and bath and a little sitting room, off the dining room. On the top floor are two guest rooms and a bath and a maid's room. The study is quite literally built into the hill, while the dining room, on the floor above, is on a level with the hilltop.

The shell of the house was not changed by the architect, Calvin Kiessling, but several of the rooms have been thrown together, and a change made in some of them. Originally the kitchen was on the ground floor where the living room is now. As you enter from the lower level, you come first into the living room. You can see a picture of this below on the opposite page, and its paneling will undoubtedly rouse your undying envy—as well it might, for it was found in a house in Vermont which was built in 1778 or



F. S. LINCOLN



Above is the study where the master of the house can retire to seclusion. In the foreground is his flat-topped desk. And on the mantel, ship's lanterns and models give tangible evidence of his hobby. Below, the living room on the ground floor. The clock on the mantel (and it keeps excellent time) was rescued from the mill where it had been abandoned as out-of-date. The floor is covered with hooked rugs in the warm colors that have been used in the fabrics.



thereabouts. More than that, these old panels were discovered under so many layers of paint and wall paper that an original piece has been framed—paint, paper and all—to exhibit to skeptical friends. The colors in the living room are what its owners called “wood colors”—yellows, browns, oranges and reds in chintzes and fabrics that are warm and gay. There are small tables—you see one to the left of the fireplace—with pedestals made of pulleys from the mill.

The study, which is the retreat of the master of the house, is next to the living room. The walls are covered with sailing charts and a gigantic sailfish is proudly hung on one wall. There is also on this floor a work shop which is illustrated on the opposite page. Aside from the enviable perfection of the equipment, the thing to notice here is Jake, perched in the window and talking vivaciously against the noise of machinery. He likes to shout “Hello, Polly!” and other cordial greetings to the family of which he is in charge. (It’s a good thing to remember, if you’re not in the family, that Jake’s bite is worse than his bark.)

If you come into the house on the second level, you will find the master bedroom on your right, and the dining room on your left. The bedroom, which is not illustrated, has floral paper on its walls, and on the beds quilts that were made a hundred and fifty years ago. In the decorations Charles H. G. Thompson, the decorator, used in the dining room wall paper of terra cotta and

green, with a dado of deep terra cotta, and a sand-colored rug. The curtains of cream net with brown and terra cotta ball fringe frame a delightful view of the lake. The 1810 Federal chairs are covered with brown and terra cotta striped fabric. This is a room so filled with sunshine that the use of browns and terra cotta is rather restful than sombre, and the cream net curtains add to this impression of quiet and light.

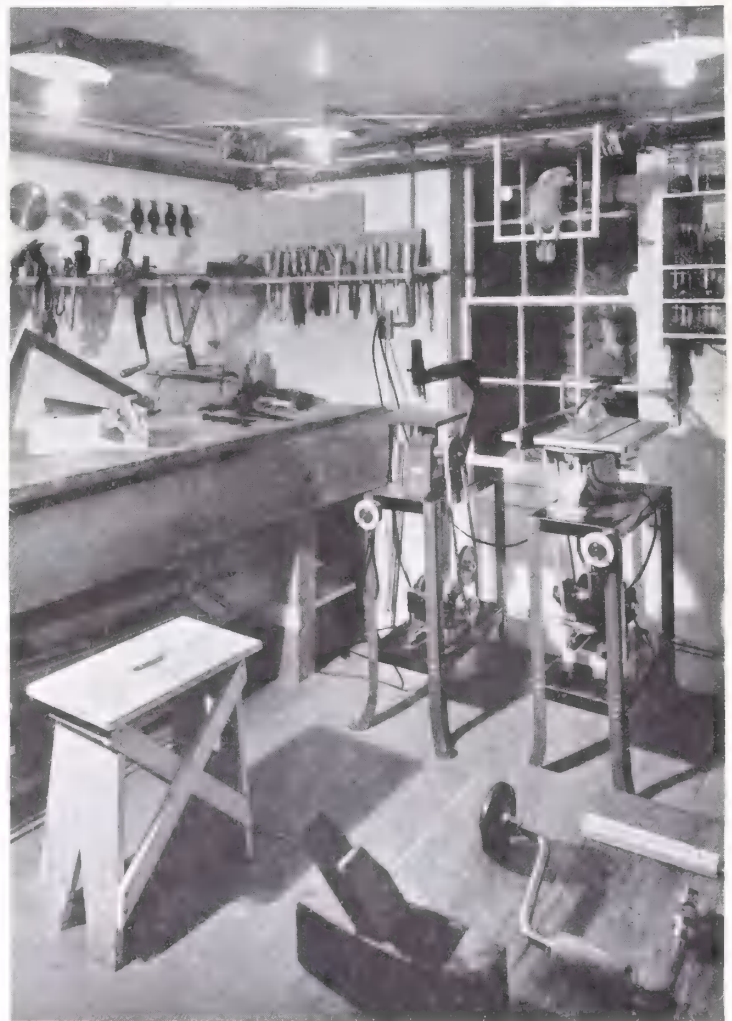
Opening off the dining room is a sitting room so utterly Victorian in feeling that it seems to whisk you back fifty years. Against brown wall paper and a bright green rug, the chintz sparkles demurely—brown, green and white. The view you see of it is taken looking at the windows, with a panel of mirror between them. The door which is indicated in the plan has been closed and filled with bookshelves.

Out-of-doors, Rose Mill Farm keeps its informality. Beside the sitting room window is a charming old-fashioned garden, with flower beds laid out around a center plot. Lilies in profusion, Roses, Delphinium—all the old garden favorites grow here. And best of all, beside the house Indian River broadens out to make a lake a quarter of a mile long where there is fishing and swimming in summer and skating in winter. Behind the mill the river falls again in a stretch of “white water” nearly fifteen feet high; and then it rushes on to empty finally into Long Island Sound. The mill on Indian River is a place to remember.





Above, the Victorian sitting room on the second floor of Rose Mill Farm. Notice the valance of chintz which runs the width of the room and makes the windows seem wider. White trim and fringe lighten the color scheme. Lower right, a view of the workshop—another of the owner's hobbies. And below, the big barn which is one of the buildings that make up the farm. On the opposite page, the sunny dining room with its Welsh dresser filled with George Washington family china of faded blue and milk glass goblets.





Lampshades....

HOW TO MAKE THEM

You've taken the summer slip covers off the furniture and hung the winter curtains—but how about your lampshades? Are they as fresh as they should be to accent your living room, or are they as dull as a 1925 hat? Fortunately, lampshades are easy and inexpensive to make—not to mention fun. To start with, go to the art needlework department of any large store; they've been making lampshades for years and they know (and will teach you) every trick of the trade. An expert will give you real Manila thread that won't snap at a critical moment. She will help you choose silks that won't scorch under heat, nor shred and crack when washed. Fine silk taffeta and Shantung, sheer China silk, antique taffeta, silk damask and brocade and silk novelty weaves are all suitable materials. In the finishing you'll have an opportunity for originality. Greek key braid in an Empire room, crystal fringe in an Adam room, white silk cording for neo-classic decoration, folds of self-material for a modern scheme—these are only a few ideas. More are illustrated. And best of all, you'll know that the life of your silk shade is practically unlimited, for when dipped in a mild solution of warm water and soap, it can be washed easily and often.

MATERIALS USED IN THE LAMPS: Upper right: A 12-inch frame, covered with cream silk Shantung, lined with cream silk. Cream braid trim, strapped with bias folds of gold taffeta. Empire column base.

Center above: A 17-inch round shade, covered with rust uncut silk velvet, lined with beige pure silk, and trimmed with two-toned cord wound with silver ribbon. Base of antique crystal with silver shaft. Materials necessary: $\frac{2}{3}$ yard uncut silk velvet; $\frac{2}{3}$ yard beige pure silk; $2\frac{2}{3}$ yards each of rust cord, eggshell cord and silver ribbon. From Dorothy Crow, 32 East Fifty-seventh Street, New York.

Upper left: A 16-inch round frame, covered with white pleated antique taffeta, lined with tea-rose silk, trimmed with bias fold under taffeta scroll braid. Base of white alabaster. Materials necessary: $1\frac{3}{4}$ yard of taffeta, $\frac{2}{3}$ yard tea-rose silk, $7\frac{7}{8}$ yards taffeta scroll braid. Elsie Cobb Wilson, 821 Madison Avenue, New York.

Left center: A $13\frac{1}{2}$ -inch frame, covered with peach swirl-pleated taffeta, lined with eggshell silk, trimmed with self-bias, twisted soutache and gold tinsel. Base of modern bevelled mirror. Materials necessary: $\frac{3}{4}$ yard peach taffeta, $\frac{5}{8}$ yard eggshell silk. Miss Gheen, 54 East Fifty-seventh Street, New York.

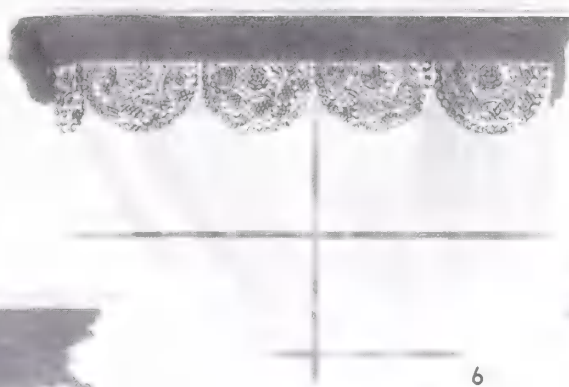
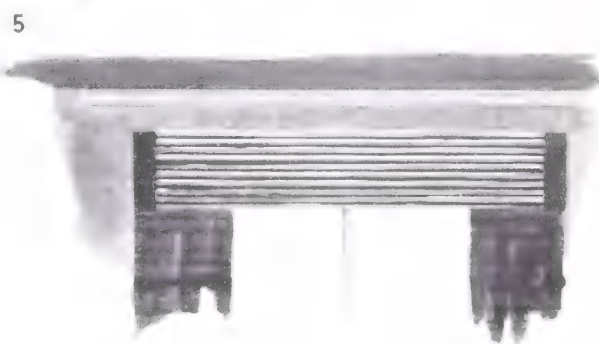
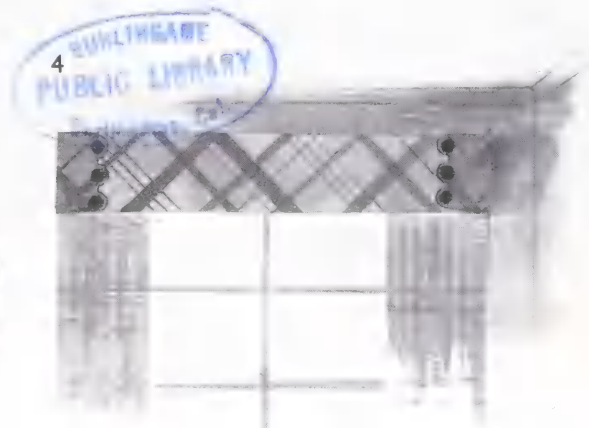
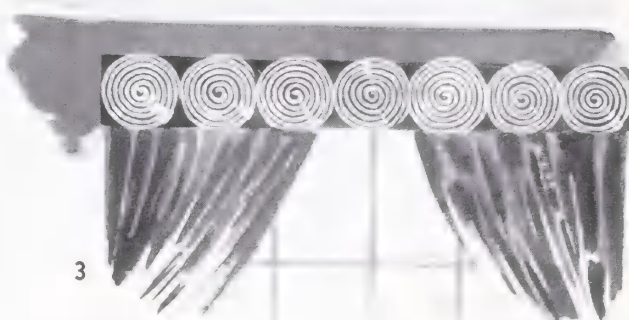
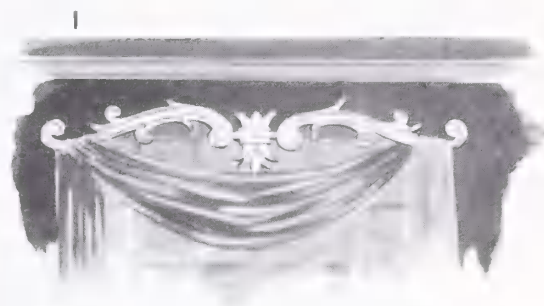
Lower left: A 13-inch oval frame, covered with eggshell taffeta, lined with eggshell silk, trimmed with self-bias and twisted cord of Dubonnet and eggshell. Base is Directoire urn of carved wood, gilt trim. Materials necessary: $\frac{1}{2}$ yard silk taffeta, $\frac{1}{3}$ yard eggshell silk, $2\frac{1}{2}$ yards eggshell cord, $4\frac{1}{2}$ yards Dubonnet cord. From Ruth S. Berlin, 437 Madison Avenue, New York.

versions
of
the

Valance

Today's designers have conspired to give you new inspirations for practical valances which are much more than mere dust-collecting frills. With all due respect for the traditional, these illustrations show that you yourself can transform the most ordinary window into a thing of beauty. In the shops there are all kinds of grand new materials and trimmings which lend themselves to window decoration, and then, too, you can exercise your ingenuity by combining familiar things in new ways. None of these is too difficult to carry through to the last detail, and several you can make yourself. 1. With a new swirl, this valance falls over a scroll rod of carved wood which is finished with a flat white paint to look like plaster. The swag is a graceful part of the drapery itself. You can order this scroll valance through B. Altman & Company's Decorating Department. 2. Here, a blue mirror valance board with a garland of crystal fruit—supplied through B. Altman—is most appropriate for a formal dining room. You know how attractive mirror reflections are in all lovely homes. 3. Buy glass whirls at Pitt Petri, mount them on a valance board, and have a distinctively smart valance. With satin draperies, this is perfect for a formal room, modern or eighteenth century traditional. The glass tube whirls are both original and effective. 4. The smart younger set who seek new gaiety in tailored decoration will find this ideal. Line plaid fabric with buckram, fold it over short rods at either side of the window and fasten it with large wooden buttons. Beneath hang plain draperies of your favorite color—quite easy to make. 5. A series of brass curtain rods (from the five and ten cent store or any hardware store) suddenly become decorative as well as useful—and present a novel idea, especially for a masculine room in the modern style. Fit the rods into plain wooden brackets at either side, hang your draperies, and you have the finished product. 6. For a dainty Victorian bedroom or dressing room, try gold or silver lace paper doilies from Dennison's, mounted on a valance board. Strictly feminine, of course. 7. This ripple valance, held by the usual metal or glass tie-backs from your own particular department store, or even antique tie-backs with flowers in their centers, is right for most types of traditional rooms. It is most effective with the swag made of either taffeta or satin, though naturally you can experiment with whatever fine fabric your room requires.

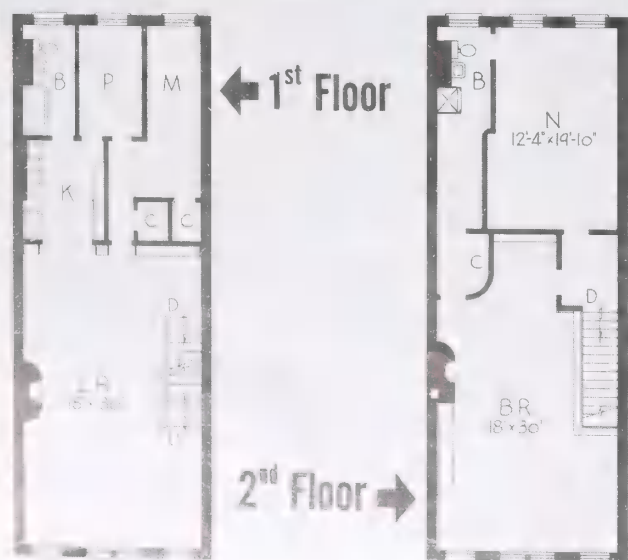
Either take your scissors in hand and try the one you like best, or have your decorator or department store do the labor for you.



THEY DID IT THEMSELVES



- Here is the New York building that Mr. and Mrs. Domenico Mortellito bought for a studio and home. They put the great windows of glass brick in the ground floor where they work, he as a painter, she as a sculptor. They substituted a large double door, painted blue, for the small one. The upper floors are their living quarters.
- The building had served as a factory when they bought it and the three floors were almost partitionless. The new owners left the ground floor strictly alone, but they divided the others as the plans show. The top floor is a bedroom, nursery and dressing room; the second has a combined living room-dining room, kitchen and servant's quarters.
- The view of the living room at the right shows how modern furniture has been harmonized with the Mortellitios' collection of Provincial pieces. The brick walls have been left bare throughout, but the chimney breast here is finished with plaster. Doors leading to the kitchen and servant's room are covered with carved lacquered linoleum.



NOT everyone you know can live in an old Victorian ornament factory. Probably not everyone would perceive the possibilities that such an establishment possessed. But when the young Domenico Mortellitios found the building on New York's East Fiftieth Street they decided immediately that it was the ideal answer to their housing problem. There were three floors of practically unbroken space, which meant in the first place that there would be an expansive studio made to order on the first floor. But more important, it meant that they could arrange their living quarters on the other two floors as they chose without the expense of tearing out partitions and patching walls.

The transformation was accomplished after a good deal of advance planning on paper, and the final decision appears on the plans at the bottom of the page. The main floor was divided into a large studio for Mrs. Mortellito, who is Jane Wasey, and an exhibition gallery. On the second floor is a combination living room-dining room, a kitchen and the maid's quarters. The third floor became a huge master's bedroom, a nursery and a bath-dressing room.

Most prospective home owners like to think that they will do at least some of the work themselves. The Mortellitios did not stop with thinking of it. They found that with the aid of a carpenter they could really do a great deal of the alteration. And they decided immediately to design and build much of the furniture themselves. The brick walls were left exposed, with built-in furniture, distinctive doors and expanses of Venetian blinds heightening the architectural interest. Rough floors were simply evened and covered with linoleum and carpet. And books, rows and rows of them, added pattern and a wealth of color.

Replacing the south wall of the studio with architectural glass brick, adding a blue double door and painting the building white, with a





by

HARRIET VON SCHMIDT

trim row of box as a finishing touch, were all simple innovations in themselves, but they rejuvenated the old building completely and gave it a smartness unknown to the brownstone era.

In the living room-dining room the Mortellitos' collection of Provincial pieces harmonizes perfectly with the brick background and the forthright modern furniture and materials. The walls are painted a flat white and the chimney breast is plaster-finished, with the wide fireplace opening banded with Monel metal. The north wall is lined with books, the bindings contributing a warm quality to the otherwise cool color scheme. Recessed doors leading to the kitchen and servant's quarters are covered with linoleum, which is white lacquer finished and decorated with carved and painted figures executed by the Mortellitos. The floor is black linoleum with white fur scatter rugs. Wide white and red lacquer table-bookcases flank the couch facing the fireplace. Chairs and couches are covered in white washable leather or Delft blue and red and white hand-woven materials. Draperies are white homespun. The figure above the mantel is of Martha Graham and was executed by Mrs. Mortellito.

An interesting feature of the bedroom is the expanse of windows breaking the west wall as indicated on the plan. This not only gives the room an illusion of extreme airiness but (Continued on page 92)



■ Two views of the master bedroom appear above. All of the furniture with the exception of the upholstered pieces was made by Mr. and Mrs. Mortellito. Everywhere they have taken advantage of the built-in idea to give a compact, tailored look to the room and furnish more space. The bed is white lacquer with diffused lights in the headboard. The low tables on each side of the bed are finished with yellow leather, and the carpet is deep plum. Above the mantel is a painting by Mr. Mortellito. The mantel and the built-in chest of drawers are of waxed walnut, which creates a contrast in texture with the brick walls.

● The nursery at the left represents a great deal of loving effort, for here again the owners designed and made all the furniture themselves. The walls are white and the child's toys form part of the murals. The crib has been planned with an eye to the future. The underpart is built in and has shelves and drawers for toys. When the crib is outgrown, it can be removed and replaced by a toy cupboard or shelves. Notice that all the furniture is made with rounded legs so that there will be no chance of sharp corners causing mishaps to the child rushing heedlessly in the midst of play. The floor is covered with a black carpet.

DAHLIA

FUTURITY

by J. W. JOHNSTON

Each December the "Dahlia Futurity" presents an authoritative selection from the new seedlings as a guide to purchase of this popular flower. Mr. Johnston, a vice-president of the American Dahlia Society, has grown dozens of the new varieties himself, observed others both growing and at the Dahlia shows where he has frequently been a judge. His listings may be accepted as a shrewd guide to these varieties which should prove not only fine garden flowers but winners as well at the shows.—THE EDITOR.

This year of 1936 has proved to be one of the most interesting of all Dahlia seasons, even though it must be admitted that it would not rank very high from the meteorological standpoint. Extremely hot days in August were followed by a hurricane that hit the Eastern seaboard in September. In our own trial garden of some 425 plants, over a hundred of which were seedlings from different sections of the country, 186 plants were laid low and had to be retrieved from the mud. Our garden was no different from hundreds of others, in that it came back but never to the peak that would have been possible had it not been for the big wind and deluge of rain.

Considering these handicaps, the shows were fortunate to stage the quality and quantity of exhibits that were presented. The American Dahlia Society Show in New York was the finest, from a competitive standpoint, with Baltimore following right behind. The Washington Show, staged the early part of October, presented the finest seedling class of the year, with at least four varieties that could have been placed first. Some oddities crop up with this year's presentation of the Dahlia Futurity. First, three white seedlings, each a different type, are deemed worthy of listing. Second, one grower presents in one year three large-flowering varieties that are not only good, but outstanding as standards are measured today.

A sad note in 1936 was the passing of Derrill W. Hart, father of all the so-called Dahlia honor rolls. We numbered this Kentucky gentleman among our closest friends, and have seen him on an average of three times a week for the last nine years. In fact, we were partly responsible for his connection with this magazine for the one year when his annual article was presented on these pages. He was primarily interested in the advancement of the flower and his many friends may build the finest monument to his memory by carrying on this upward push, promoting the interests of a most worthy, general purpose plant.

We have noted with interest the many articles in Dahlia publications relative to how an article of this kind should be conducted. Some favor trial garden reports and others nothing at all, with an almost hysterical note entering into the picture. The Dahlia Futurity is a compound of private and public plantings, including our own, flower shows and personal reports by individuals. Still, we entertain no hope that it is perfect. In our own garden, we proved the weakness of even trial gardens where varieties, new and old and established, were observed in both (Continued on page 102)



MISS OAKLAND



ROBERT L. RIPLEY



KENTUCKY SPORTSMAN



KEMP'S GREAT EASTERN



LITTLE AMERICA



LONE STAR



JIMMIE FOXX



OPAL



WILLIAM J. WYLLIE



AN OLD SALEM DOORWAY

HOUSES *in the* SNOW



A STREET DESERTED TO THE SNOW [BLACK STAR-PAUL WOLFF]



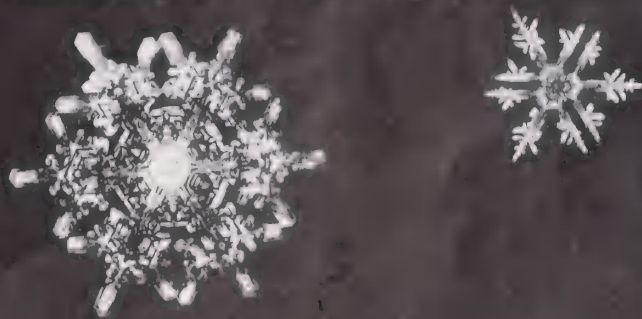
THE HOUSE OF SEVEN GABLES, SALEM, 1668



STREET IN HAVERHILL, MASSACHUSETTS (PHOTOGRAPHS BY SAMUEL CHAMBERLAIN)



NICHOLS HOUSE, SALEM, 1702. SAMUEL MCINTYRE, ARCHITECT



A BRATTLE STREET MANSION, CAMBRIDGE, MASSACHUSETTS



T O THE ENDS



Above the fireplace the mural done by Mordi Gasser repeats the color scheme. The fireplace facing is of Steuben glass, in an architectural molding.

If you have ever looked at a city apartment and wondered how on earth you were ever going to squeeze into it, then these three rooms of Mr. Paul Weill's will fascinate you with their ingenuity and taste. For Mr. Weill, who is a modern designer of note, had precisely the same problem before him that anyone has who is about to sign an apartment lease. He wanted only three rooms—but he also wanted space, or at least the illusion of it. He wanted the maximum of convenience—but he was not willing to rebuild an entire apartment, at enormous expense, to get it. He succeeded in getting spaciousness, in large part through decoration; and he achieved such convenience as is seldom met within small apartments by the skillful use of every space for appropriate and convenient storage.

The apartment consisted of foyer, living room with dining alcove, bedroom with bath and kitchen. The structural changes were, of course, the first step, and, as you will notice, none of them was a major operation. The total cost, in fact, of these changes—and some of them made an enormous difference in the livability of the

apartment—was \$600. In the first place, an additional closet was built in the foyer. Built-in cupboards were designed for either side of the living room fireplace. And two closets in the bedroom were merged into one, with sliding doors, shelves and a chest of drawers. The doors all through the apartment were covered with Presdwood and their hardware changed to bronze fittings, designed by Mr. Weill; and the doors between the foyer and living room and the living room and dining alcove were removed and the doorways widened. In the kitchen, the original shelf accommodation, which was 50 cubic feet, was increased to 90 cubic feet, without any structural change in the kitchen itself. Pivoted cabinets for glass and china were built in and glass brick was built between the dining alcove and kitchen, admitting plenty of light, but separating the two rooms.



Above, at the right, is one of the built-in cabinets for shoes. These cabinets flank the beds. The two views of the twin beds, below, show them close together, at the right, and separated, left, for convenience in making them and in cleaning the room. The bedroom walls are painted yellow, and the recess in which the bed stands is raspberry. The furniture is of amboyne burl. Notice the lumiline reading light that stretches above the bed: the glass knobs at either end of the fixture operate the switch.



PHOTOGRAPHS BY PAUL WEILL

SPACE



At left, two views from dining alcove to kitchen, one with the revolving end cabinets open, the other closed. Note the glass bricks that are built to the ceiling. The floor is yellow linoleum and the walls in the kitchen deep red. Below in the small photograph is the kitchen as it was six years ago—up-to-date for those days.



In the larger illustration, the kitchen as it is today—and truly up-to-date. The steel cabinet at the end of the sink houses electrical equipment which may be used without removing it. The vanity, shown at the bottom, opens into a convenient, space-planned interior, with room for all the beauty aids one could possibly want.

The decoration is a real achievement, for it succeeds perfectly in answering Mr. Weill's primary demand: the sensation of spaciousness. It is livable, simple, warm, comfortable and clean-lined. It is, in fact, smartly modern without the austerity that is so often connected with modern. Mr. Weill got his results in three ways: through the use of color, texture (in carpets, fabrics and even walls) and by omitting anything which would give a spotty effect.

The entire apartment is finished in tones of raspberry and yellow. In the living room, which was long and narrow, Mr. Weill managed a squarer aspect by a clever device. He painted the two walls that were farthest apart a deep terra cotta that was almost raspberry in tone. The other two walls and ceilings were painted yellow. The draperies, which were woven to Mr. Weill's specification, are of chenille, striped in raspberry, turquoise, yellow and biege. The upholstery fabrics on the semi-circular love seats flanking the fireplace are of the same chenille but are woven criss-cross, to give a pebbled texture.



The Open Season on TURKEY

DEC 26 - JAN. 2

by Dorothy Blake

A handsome young man, who was much too popular for his own good, once said he wished to heaven that holiday hostesses would stop serving up the remains. Of course he was recalling the week after Christmas when the once noble bird appeared at dinner parties as Turkey à la King or Ragout of Fowl, and Duck in Aspic leered at him from the buffet! The last I heard he was on strike against club sandwiches until after Twelfth Night. And I sympathize with him. I, too, think that December 26 should begin the open season on turkey. With modern refrigeration and plenty of wax paper, the mangled carcass of the Christmas bird can be saved for several days and appear only at family meals. And the soup, made as a grand finale, is the best of all. (Keep out some of the dressing, mix with a beaten egg, some chopped parsley, lemon juice, and make into balls. Boil for ten minutes in the stock and serve two or three in each bowl.)

But when you have holiday guests, remember that they, too, have family skeletons in their ice boxes, and give them a change. Try, for a centerpiece, a clear glass bowl filled with Christmas greens, candles in two or three shades of green, a white cloth or doilies. The menu will supply the color in this first company meal.

FIRST MENU

Grapefruit with mint and sherry
Veal cutlet with almond tomato sauce
O'Brien baked potatoes
Green peas
Russian salad
Pumpkin pie with cheese crust
Coffee

It won't take much longer to cut between, rather than through, the grapefruit segments and it makes such a difference in enjoyment and simplicity of eating. Sweeten lightly with powdered sugar, fill the center hole with sherry, chill for several hours. Garnish, just before serving, with a spray of fresh mint floating in the wine.

VEAL CUTLET WITH ALMOND TOMATO SAUCE

Have the veal cut about a half inch thick and allow a half pound for each person. (Probably too much, but

you never can tell.) Soak it for a couple of hours in milk to which salt, pepper, a sliced onion and a pinch of thyme have been added. Remove from the milk and dip in egg slightly beaten and thinned with some of the seasoned milk. Coat well with dried bread crumbs seasoned highly with salt and pepper. Fry until brown in a mixture of bacon fat, butter, shortening. Cover and cook slowly half an hour longer.

SAUCE

Heat two cups of undiluted tomato soup. Add a half cup of blanched almonds which have been cut coarsely and browned in a slow oven. Add a tablespoon of lemon juice and a quarter teaspoon of grated horseradish just before serving.

O'BRIEN BAKED POTATOES

Simply our old standby, stuffed potatoes, with the addition of a little chopped pimiento, a couple of tablespoons of green pepper cut fine and cooked soft in butter. Finish the tops with grated Parmesan cheese and brown well in a moderate oven.

RUSSIAN SALAD

Put a tablespoon of very finely minced onion in the bottom of a big salad bowl. Fill it two thirds full of escarole or romaine lettuce broken coarsely. Slice over the top a half dozen canned beets, a hard boiled egg, some pieces of anchovy filet. Dress with olive oil and lemon juice and toss it lightly. If someone can hum the Volga Boat Song during the process it lends a little more atmosphere—but the flavor will be there in any case.

PUMPKIN PIE WITH CHEESE CRUST

This is as mellow as a radio crooner—and much more popular with the men!

1½ cups flour	1 cup grated, dry American cheese
1 teaspoon salt	
6 tablespoons shortening	ice water

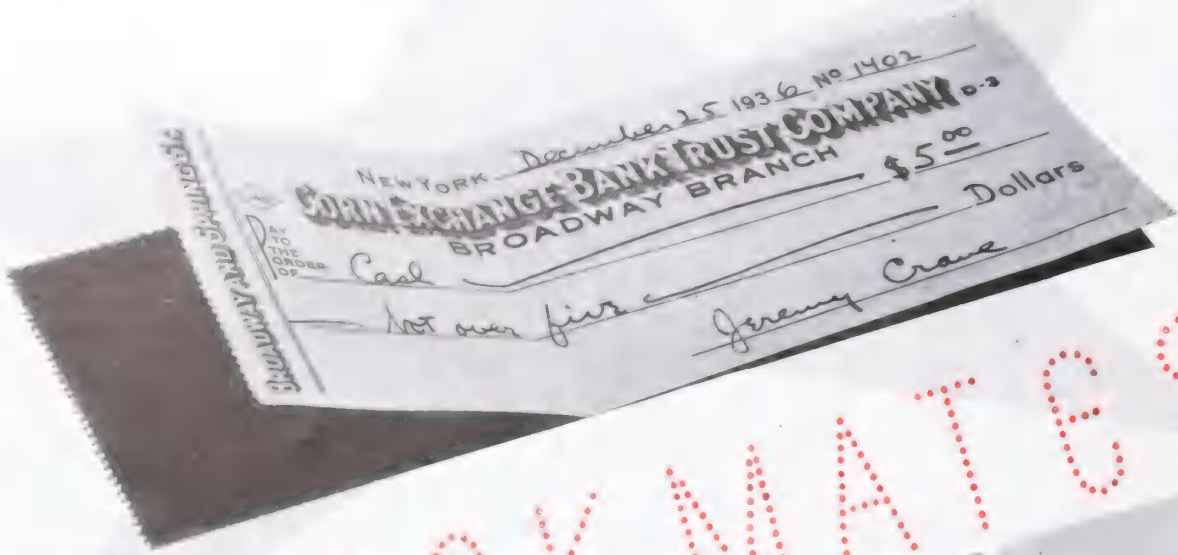
Mix as usual. Chill at least an hour before rolling out. Line the pie pan, or individual tins, with crust. Pour in filling and bake the pie ten minutes in a hot oven, then slowly for another half hour. (Continued on page 37)

Packages are half the fun of Christmas when you have bright ideas like these. A gold cylinder, for instance, to hide a wine bottle (it comes in any length, even long enough for umbrellas). Or a monogram on a silver package, tied with shiny Cellophane. You can find the little colored balls and other ornaments, besides paper, boxes and ribbon, at Dennison's. The pair of scissors is from Black, Starr & Frost-Gorham.

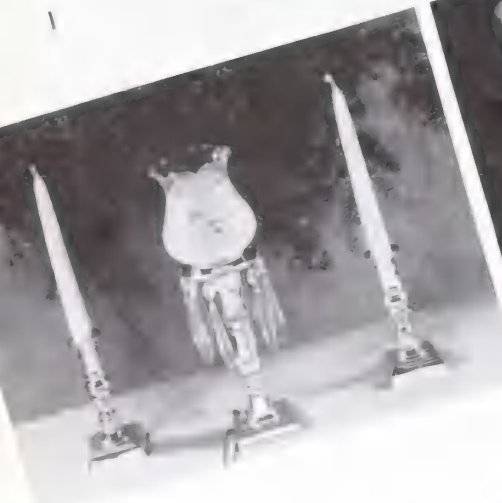


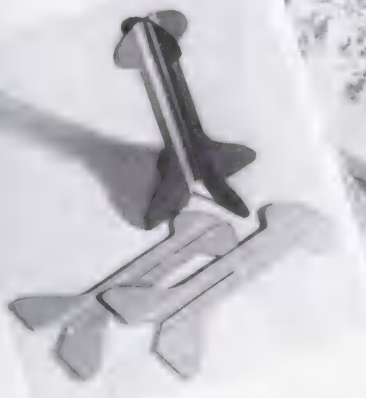
PAUL OUTERBRIDGE, JR.

Opening the GIFT SHOW

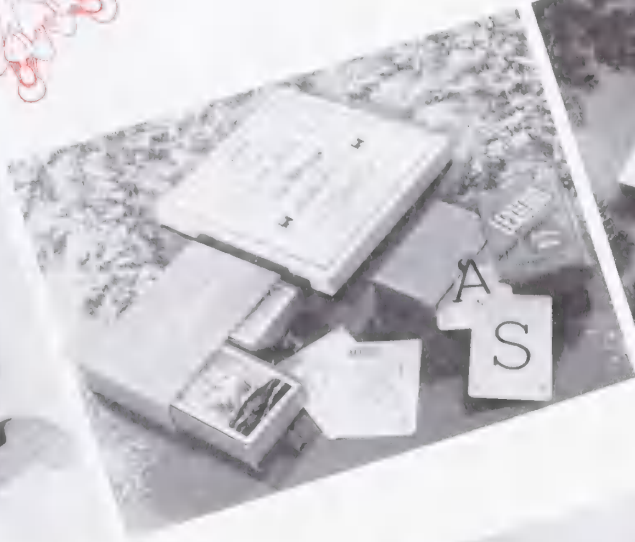


CHECKMATES





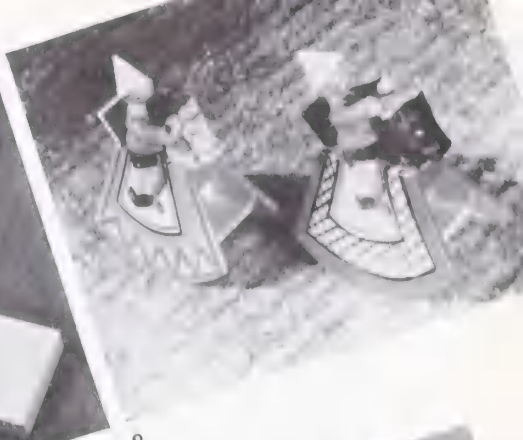
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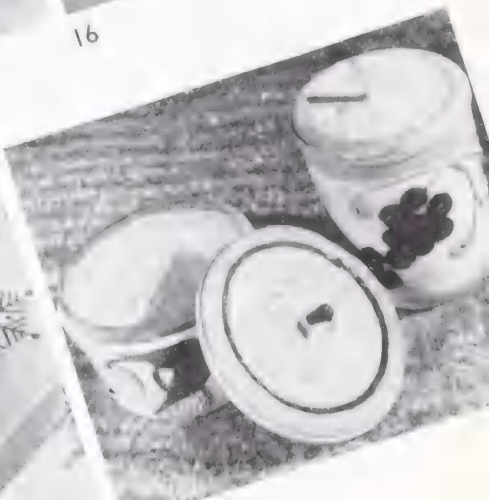
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23

1. Pound of Whitman candy: Fairhill, \$1; Sampler, \$1.50; Pres-tige, \$2.
2. Flower pot of brass, copper or chromium, \$4.50. Rena Rosenthal.
3. Cannon towel set, white with red, blue, green, Dubonnet, \$5.
4. Glass plates in three sizes, \$2.75 each. Elsie de Wolfe Corners.
5. Collapsible hat-stands, \$2.75 each. Franklin Simon.
6. Games from \$.50 up. Abercrombie & Fitch.
7. Copper ashtray, \$1; cigarette box, \$2.50. McCutcheon's.
8. Rocking horses to hold bibs, \$3.50. Brass lamp, \$3.95. McCutcheon's.
9. Brass candlesticks, \$5; basket, \$2.50. W. & J. Sloane.
10. Painted tin hamper, white design, \$3.95. McCutcheon's.
11. Tole urn, Empire green, white design, \$4 each. Yamanaka.
12. Glove boxes, covered with embroidery, \$4 each. Yamanaka.

13. Cocktail napkins, \$5 half dozen. Mitt, \$2.25. Saks Fifth Avenue.
14. Chromium cigarette box, cork lining, cactus top, \$2. Pitt Petri.
15. Removable chromium ashtray in walnut base, \$1. Pitt Petri.
16. Bibs, \$2.50 each. Terry-cloth backs. Childhood, Inc.
17. Lacquer coaster set, twelve in a box, \$2.25. Gunn & Latchford.
18. White pottery bird to hold flowers for mantels, \$5. Gerard.
19. Italian serving set, \$1.95. Betty Junger.
20. Gold and white candlestick, \$4.50. Bowl to match can be ordered. Gerard.
21. Crane's bordered informals, \$1 a box: note paper, \$2.50.
22. Small Seth Thomas clock, walnut, \$4.95. Lord & Taylor.
23. Water biscuits, jams, jellies and egg coddler, \$5. Alice Marks.
24. Fiber holders for jam and jelly jars, \$35 each. Carol Stupell.





DAVID W



CHINA

1. Red or blue wood tray, including eight spoons, each with a colored coffee bean on the handle, and eight china coffee cups and saucers (only six are shown). The whole set is \$6, from R. H. Macy.
2. The dishes on each end of the tray are white pottery, red-lined. \$2.50 a pair. Saks-Fifth Avenue.
3. White pottery bowl like a wicker basket, and effective for fruit. \$12, from James Pendleton.
4. A charming girl who will hold your small garden flowers in her arms or remain purely decorative. She is of plaster, enameled in soft colors. \$12.50, from Gerard.
5. White glazed pottery bowl, wound with pottery rope. 14" in diameter. \$15, James Pendleton. It can also be had in white pottery, wound with gold rope, for \$20.
6. A lighter, a cigarette box, and two rectangular trays (reading from top to bottom), all hand-painted on French porcelain in turquoise and gold, and mounted with bronze. The lighter is \$10 and the cigarette box and two trays are \$18 for the set of three pieces. They are all from Alfred Orlik.

christmas catalogue

: mail order style :

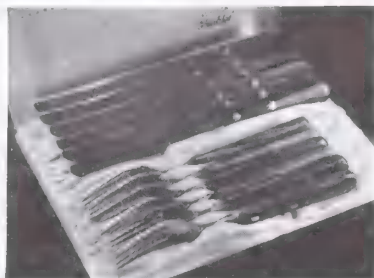
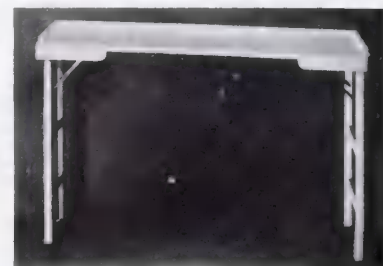


"MR. GRUFF" IS A DOORSTOP of great charm, in spite of his alarming name. He is 12½" high, with an iron top and an antique brass base. He may be found at Todhunter.



ELECTRIC PUSH-BUTTON PANEL for people with truly distinctive houses. These are cut-outs of wrought iron, with motifs which should be chosen to apply to the house-owner's hobby. Ships, horses and fishing are the three illustrated here. Easily fastened to the wall. From Abercrombie and Fitch.

BED TABLE, below, that healthy people like as much as convalescents. It fits over the bed so nothing can spill, rolls easily and folds up when not in use. From Lewis and Conger.



STEAK SET, at the left, of six stainless steel knives and forks, with handles of rosewood or blond wood. This is an unusually good value from R. H. Macy.



ELECTRIC PANCAKE GRIDDLE, at left, for Sunday night supper-givers who want to make the pancakes right at the table. It collapses into a flat tray when not in use. From R. H. Macy.



HEARTH BROOMS, in the photograph at the left, to keep Christmas fireplaces swept and garnished. They are as gay as a peasants' festival, with colors to warm your heart, at Mitteldorfer Straus' Peasant Village.

EGG COOKER, at the right, will cook eggs right at the table. Water poured into the base makes the electric contact and is quickly turned into steam. An extra tray is supplied for those who want their eggs fried, scrambled or shirred. Made by Manning Bowman, from Lewis and Conger.



HOTPOINT ELECTRICAL MIXER, at the right, will delight the woman who receives it. There are two bowls (both guaranteed against breakage from heat) and a juice extractor. A rubber spatula is part of the equipment and extra accessories may be bought. From Lewis and Conger.



SANDWICH HUMIDOR, shown at the left, will take a place of importance in any hostess's life. The little humidifier under the lid will keep sandwiches fresh and moist for a long time, without the bother of waxed paper and napkins. Of aluminum, with a walnut knob, 15" across. From Lewis and Conger.



ANDIRONS AND CHESTNUT ROASTER make an appropriate partnership. The andirons are black, with brass eagles on their tops, and the chestnut roaster (which may also be used for hot dogs) is of brass, with perforations. A fine pair of gifts for a country house, from Edwin Jackson.

TOWEL SET, at the right, to be given to people who like smart bathrooms. The pattern is called "Splendor," and the colors are charming. The set, by Martex, consists of two bath towels, two guest towels, two washcloths and a bath mat, all most attractively boxed for gift-givers. From Ford and Taylor.

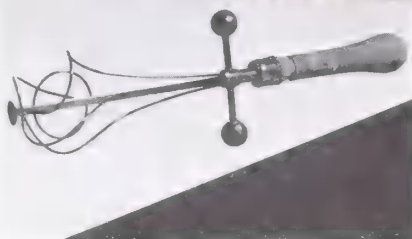


DISH SET, at the right, consisting of heatproof teapot, vegetable dish, combination casserole and pie dish, for gay dining rooms. The casserole has a top that turns into a pie dish whenever a pie dish is needed. The amusing design is called "Calico and Fruit" and is in reds and yellows. From R. H. Macy.





WORK BENCH for a boy with a flair for building things. This is a husky one, with a wooden top and a steel frame and drawer, but although it is so sturdy, it does not take up too much space. There is a vise in front and plenty of tools to get right to work with. It is at Lewis and Conger.

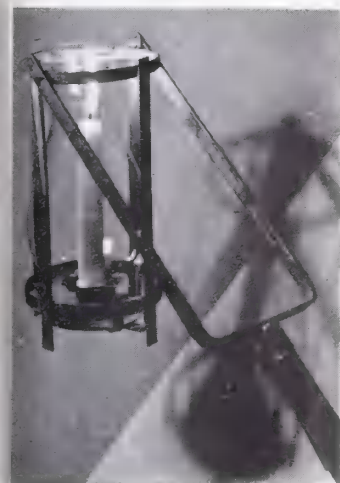


STEEL EGG BEATER, above, with wooden handle, which works with amazing ease and rapidity. Push the plunger up and down with one hand and watch it whirl! Comes from the Bazar Français. The fact that you can work it with one hand is its greatest asset and joy.



SAMSON ELECTRIC PERCOLATOR, above, makes coffee any strength by means of an automatic dial—and keeps it hot! At R. H. Macy.

BROWN EARTHENWARE JUGS, eight, three of them in three sizes, to keep wine cool. They are exactly the color of a shiny bronze slipper, and just as graceful. From R. H. Macy.

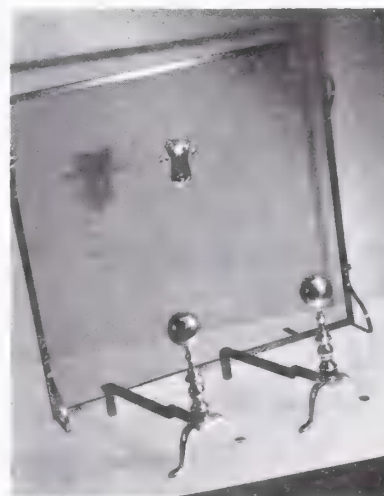


SWINGING HURRICANE LAMP, at the left, for outdoor use. This is mounted on a stick which may be thrust into the ground at any point that needs illumination—consequently a fine gift for people with country houses and long driveways. This is of hand-wrought iron, with Pompeian green bronze finish, and is as picturesque as it is practical. This comes from Bonwit Teller.

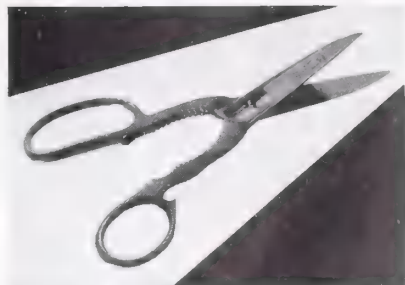
SILEX GLASS COFFEE MAKER, below, on its own electrical base, is a perfect present to any woman who appreciates coffee and enjoys making it. Hammacher, Schlemmer.



ANDIRONS AND SPARK ARRESTOR, below, a fitting Christmas present for hospitable house-owners. The andirons are brass with ball tops, and the screen is black wire mesh. These both come from William H. Jackson.

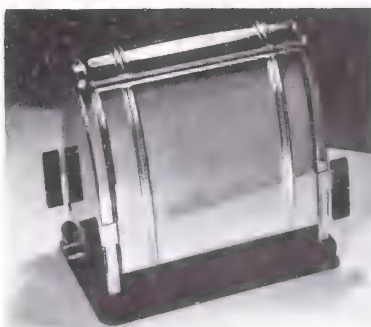


DOG DISH AND MAT, at the right, for your canine. The mat is cork, with a colored border, and you can have your dog's name put on it. If he is a little untidy when he eats—even with this bowl—you won't ruin your rugs. From Abercrombie & Fitch.



KITCHEN SHEARS, left, made by Wiss, that will win a welcome anywhere. Heavy steel or chromium, with one serrated blade, a bottle opener and an arrangement to unscrew tops of jars. Stern Brothers.

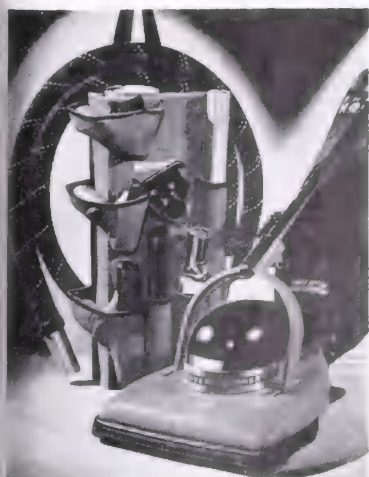
ELECTRIC TOASTER, below, by A. C. Gilbert. This is streamlined for beauty and practicality, chromium-plated, with a black enamel base and handles of bakelite. This is simple and compact and costs a good deal less than you would think. At R. H. Macy.



COCKTAIL SHAKER, of glass, below. The top and plunger are of chromium, and to mix the cocktails you work the plunger up and down. This comes from Saks-Fifth Avenue.



VACUUM CLEANER, left, made by Hoover, with a specially designed kit to hold all accessories which can be conveniently hung up. Hammacher Schlemmer and Company.



EVERHOT ELECTRIC ROASTER AND BUFFETERIA, left, can be used both to cook on and to keep food warm. It has full automatic control, two red-lined porcelain enameled utensils, each with a chrome cover, and a chrome top-deck. This is a perfect present for people who like to give parties. From R. H. Macy.

VANITY FARE

* * * * *



Victoria Regina is the name of the dressing table, draped in embroidered mull. Table, mirror and accessories from McCandless'. A. Duchess of Kent sterling silver dresser set by R. Wallace and Sons, from Altman. B. Porcelain perfume bottles and cornucopias, Lord and Taylor. C. Squat little porcelain perfume bottles, Lord and Taylor. D. Helena Rubinstein's Town and Country Eau de Toilette in candlestick bottles, and Body Sachets. E. Adorable smoky mirror with chromium base, from Salterini. F. Powder

EMELIE DANIELSON

jars, reproductions of antiques in Sandwich type glass from Plummer. G. Sterling silver dresser set, striped design called "Devotion," by International Silver Company, from Ovington's. H. Round powder jar of porcelain, conventionally patterned in flowers, Lord and Taylor. I. Blue leather comb, brush and mirror. Bristles can be removed from brush and washed. R. H. Macy. All of these make charming gifts for feminine hearts.

The Fitness of PIECES THAT FIT

One of the most admirable things about furniture of modern design is its adaptability. Tables, chairs, beds and sofas are all built for comfort and convenience in a way that would have been unheard of twenty years ago. Sofas become beds; chairs combine to make sofas; beds develop bed tables by night that are invisible by day; small tables divide, pie-fashion, to become smaller tables; and cabinets grow from walls. Obviously, one of the chief reasons for this gradual evolution of furniture that fits any space is the fact that we have, nowadays, so little space to live in. Furniture must fit—and when we move into an entirely different house or apartment, it must fit again.

Pictured here, in this library which was designed by Irvin Scott for Grosfeld House, is furniture that is designed sectionally on the principle of children's blocks, so that it may be built up or across to fit any wall. It is made of Yuba wood, with a blond tone. In this masculine room, lined with books, and as smart as it is comfortable, the walls are painted sand color, and the carpet is sand with a black insert. The upholstered pieces are covered in green chenille, with arms of multi-colored ratiné, which contrasts interestingly. The draperies are a rough-textured fabric, horizontally striped in red. But most important are the sectional pieces—the bookshelves and cabinets and end tables, which may be re-arranged in a dozen different ways and for as many different rooms. Pie-shaped shelves are used in two different ways: at the right they fit the corner between desk and wall. Below, they fill a corner of the room. Small cabinets are used to alternate with bookshelves, and make for greater interest and character. There is, indeed, a fitness about these things which suits the brisk modern life and its constant change.



Above, a view of the desk, conveniently placed by the window. Notice the space afforded by a single group of cabinets and shelves, for books, for decorative objects—and even flowers.

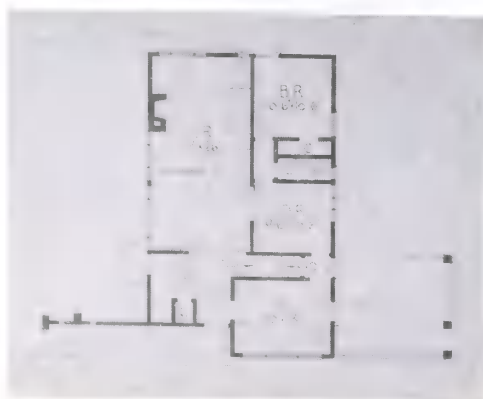
Below, the fireplace with its smart modern andirons and graceful mantel. An end table for both lamp and books takes up very little space, and in the bookshelves is space for storage.





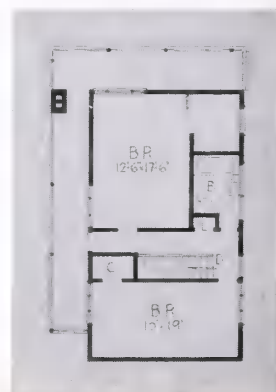
GEORGE H. DAVIS STUDIO

N EW • • IN NEW ENGLAND



← 1st Floor

2nd Floor →



HERE is a house which proves a point: That modern design need not be limited to city skyscrapers nor enormous mansions; in fact, that the best in modern architecture fits into any locality and any scheme of life. The modern house that proves this point is small, and it is built in a Boston suburb—and yet is charming to look at and comfortable to live in. Its owner, Mr. Vincent K. Cates, is an engineer who has lived in the far west. The functional beauty of modern architecture appealed to him and he decided to submit his problem to his architect, Mr. William Lescaze, a well-known exponent of modern design. Mr. Lescaze's solution is a most economical house which has strength, simplicity, dignity and grace and which, at the same time, meets the requirements for a good-sized garden, proper sun exposure and protection from the street.

The house is built of wide gray and white clapboards, with adequate insulation. The front door and the porch pillar are bright blue. Notice, in the large picture, the long wall which extends from the front of the house along the street side. This not only carries out the horizontal lines and adds to the apparent size of the house, but also effectively screens the garden. Inside the house the skillful planning of architect and owner and the discriminating taste of the decorator, Agnes Virginia Troy, meet to make a house of distinction.

As one steps inside the front door the instant impression is one of sunshine and space, for the wide entrance hall, floored with brilliant blue rubber tile, is really part of the living room, and on all sides broad windows with yellow blinds suggest sunlight even on a cloudy day.

Hangings of soft blue can be drawn to separate the living room from the hall. The walls of the living room are sheathed with California redwood striped with horizontal bands of copper, and the ceiling is of insulating tile—an attractive as well as practical material used throughout the house.

The dining alcove is part of the living room and connects directly with the kitchen, which was designed by Mr. Cates himself, the planning of kitchens being one of his specialties. The center photograph on this page illustrates this one. The woodwork in the kitchen is painted dead white. There are bright blue handles on the cupboards, red linoleum on the counter tops and floor, and a red ceiling to match. The white enamel sink is well lighted by wide windows curtained with glazed chintz (the only window, incidentally, on the north side of the house).

The master bedroom is shown at the top of the page, and at the bottom is a photograph of the small downstairs bedroom which opens off the dining alcove, and is used as a guest room. In the master bedroom there are no windows on the north side, but one at the eastern and another at the western end. There is also, on the second floor, another bedroom, smaller than the master's bedroom, as you can see on the plan. There are two baths, one upstairs and one down. Indirect lighting adds interest to all the rooms.

The decorator's excellent use of modern fabrics and accessories throughout the house is in no small measure responsible for its charm. And finally, uncluttered planning—the foundation of modern architecture—gives an effect of spaciousness out of all proportion to actual size.

In the owner's bedroom, shown at the top of this page, the north wall is papered in gray and coral, and the other walls are painted in two tones of gray. The coral curtains are of sunfast pebble weave, and the rugs are of cotton, handwoven on a linen warp. The charming little bedroom to the right opens off the dining alcove, downstairs. The walls are painted cream, and the floor is of green striped linoleum. The bed has a green slip-cover, corded in white, and the curtains are striped in green, white and beige.





by GERALD WYNNE RUSHTON

Nearly every month HOUSE BEAUTIFUL presents a comprehensive survey of one of the great flower families. This month an English authority tells about the Salvias, which are also known by their more common name of Sage. Mr. Rushton discusses the different types and the outstanding varieties in each. If you aren't now growing Salvias, study the catalogues with his recommendations in mind and try some.

NO OTHER class of flowering plants has quite such pure color as the Salvias. No scarlet is quite so radiant as the scarlet of *Salvia splendens* and its hybrids; no blue so clear and pure as that of *S. patens*; no rose-red so lovely as the color of *S. grahami*. Why these plants are not more grown passes understanding; particularly as they flourish exceedingly on light warm dry soils. Divisible into three classes, hardy perennials, half-hardy annuals, and half-hardy perennials, they can be had in bloom from July to November. Even if the limitations of space preclude a too lavish display, room should always be found for a planting of one or another of the sub-shrubby or border-line varieties. Preferably they should be at the foot of a south wall, to give that note of uncommon distinction that seems to be their peculiar characteristic. If, on the other hand, one can use them on a big scale, I know few things more effective for bedding out.

Think of the startlingly splendid effect of a bed of *Salvia horminum*, Oxford blue, edged with a deep belt of African



SALVIA SPLENDENS

WALTER BEEBE WILDER

Marigolds, of a good deep shade of lemon or orange. This particular *Salvia* is an annual, and can be raised from seed sown either in February or March under glass or in the open in May. The color lies in the broad bracts, and is a brilliant "Oxford" blue. There are several kinds of *S. horminum*, with red-purple, blue, white, pink bracts or tops. One of the happiest plantings of it I ever saw was a long bed, under the fourteenth century walls of Corpus Christi College, Cambridge, filled with a brilliant wine shade of a color that recalled Burgundy. I remember, too, seeing a very good blue *S. horminum* used with great effect as dot plants in a large bed of pure white Violas.

Another annual variety is *S. carduacea*. This is a native of California—and readers who know the great deserts of Southern California will recall the fantastically lovely growth of the Thistle Sage with its Thistle-like, white, woolly foliage and its lilac-blue flowers. The leaves, when crushed, give out a scent of Lemon-Verbena sharpened with Sage. In England and the Northern States of America it is only half-hardy and must be raised from seed under glass. Another Californian *Salvia* (the Californian types are really a host in themselves) is *S. apiana*. This is the exquisite White Sage of the southern desert, a lovely, gleaming, silver-gray thing with palest lavender or white flowers. A planting of the Thistle and the White Sages, mixed with the soft clear blue of Viscaria Blue Pearl, has really to be seen to be believed. It has a shimmering pastel effect of a quite incredible beauty.

The famous old Clary (*S. sclarea*) is a biennial—and in light warm soil will perpetuate itself with self-sown seedlings. It is a very fine thing, indeed—but needs plenty of room. The foliage is gray-green, with the emphasis on the gray. The actual flower is bluish-lilac, with an important mauve bract: the whole effect of the large branching spike of mixed and broken color is extremely delightful to an eye trained to color. It is easily raised from seed but readers would be well advised to sow the Vatican form—a more brilliant edition of *S. sclarea* discovered in the Vatican gardens in Rome and known as *S. sclarea vaticana*.

Of the hardy perennial forms the following are too well known to need comment—at the same time one does not see them used as lavishly as their merits unquestionably deserve. *S. azurea grandiflora* (which is the same thing as *S. pitcheri*) grows to three feet, and has flowers of a clear brilliant blue. *S. argentea* is a good foliage plant—with handsome silver leaves—the white flowers are insignificant. Then there is the very fine *S. pratensis tenorii*; a blue sport of the English wilding *S. pratensis*. *S. virgata nemorosa* we all know, its russet-red bracts giving a warm note of color when the dark blue flowers are over.

S. turkestanica, three feet, gives us a fine flush of its rosy bracts in July—and I have seen an effective planting of it as a foreground to tall dark blue and purple Delphiniums. *S. candelabrum*—a native of Spain and California—is a half-shrubby species, like the ordinary kitchen Sage, which the foliage resembles. Its flowers, however, are a really glorious rich violet color, with attractive white keels, and are carried on long upright stalks, clear of the aromatic leaves. *Salvia interrupta*, a very fine species from Morocco, is another charming bi-colored form. The individual flowers, which are larger than those of most other plants in this genus, are white and light silvery blue. A delightful thing!

Another very fine perennial form is *S. dichroa* from the Atlas Mountains. It wants plenty of room as it makes a

spreading plant about six feet tall—three feet of which is flower spike. The flowers are quite lovely, being a clear lavender with distinctive white keels. It is herbaceous and flowers early, dying down in August, but sends up shoots in September. These are sometimes a little cut by frost, but on the whole the plant seems to be quite hardy. The Curator of Kew writes me regarding this plant as follows: "In my experience it is not a long-lived plant, and after flowering there is always the chance of its passing out. It is, however, easily raised from seed and one should maintain a succession by this means." In very cold districts it might be advisable to cover with ashes in the winter; but should one lose it, it can easily be replaced. Incidentally there is an improved form, *S. dichroa magnifica*, which, unlike so many so-called "improved forms," really is an improvement.

With the half-hardy perennial species we come to the real aristocrats of this family. We all know the virtues of *S. splendens* and its hybrids, so it is not necessary to comment on them, beyond saying that they are easily raised from seed; and there is a new break in this variety—*S. splendens* var. *Parma Violet*—which has flowers of the richest violet-blue color. Another particularly fine blue one is *S. uliginosa*, which grows four to five feet, and throws up rods of vivid Gently-blue flowers. I have seen it growing wild in Tenerife—an unforgettable glory. All these plants, and *S. patens*, must be wintered indoors, though I have wintered the last-named out of doors with protection at the foot of a south wall.

Less well-known is the marvelously lovely *S. pittierii*. It is a rare native of Costa Rica, and must therefore be wintered under glass. The flowers, in spikes of six to ten inches long, are of the most wonderful color in existence. They are a shade between brilliant cherry-crimson and blood-red, and, if planted out in May, by September the whole plant is a hot, shimmering blaze recalling the finest Genoa red velvet. Like all the *Salvias* it is easily raised from cuttings—and I remember seeing a narrow border of it into which some seedlings of *Cynoglossum amabile* had strayed, that was one of the most exquisite if fortuitous effects I have ever known. The soft gleaming blue of the *Cynoglossum* looked like a scattering of turquoises on the velvet of the *Salvia*.

Another glorious thing is *Salvia greggii*, which will winter out of doors under a covering of ashes at the foot of a south wall. It is a Texan beauty, growing to one and one-half feet, and its flowers are a lovely shade of Geranium-rose; it blooms from July to November. The leaves have the scent of Rosemary. Then there is that handsome thing and old friend, *S. grahami*. There are two forms of this plant: one has large flowers a little brighter in tone, and is more floriferous than the other. The pale green leaves are scented—and the color of the flowers is a good carmine. The plant can be wintered outside with protection at the foot of a south wall. In this connection it is well to note that all half-hardy *Salvias* wintered out of doors *must* have protection from the north and northeast.

A very old-fashioned variety—well known to our grandmothers—is *S. rutilans*. This must be wintered indoors, but can be planted out in the summer. Its flowers are a pretty shade of red, but its greatest charm is its Pineapple-scented leaves which make it a distinct addition to the scented garden. A dwarf close-growing species with rich crimson flowers, suitable for the rock garden, is *S. porphyranthera*, which rarely fails in the open (Continued on page 95)



SALVIA FARINOSA



SALVIA ULIGINOSA



SALVIA HORMINUM



WALTER BEEBE WILDER



REGINALD A. MALBY & CO.

SALVIA TURKESTANICA

by Helen Van Pelt Wilson

SUBURBAN PROBLEMS

Though the country gardener may do what she likes (so long as the budget permits), it is different when she goes to work on a suburban back yard. Miss Wilson's article records her own experience in Germantown, Pennsylvania, but other suburban gardeners will find a great deal that parallels their own problems.—

THE EDITOR.

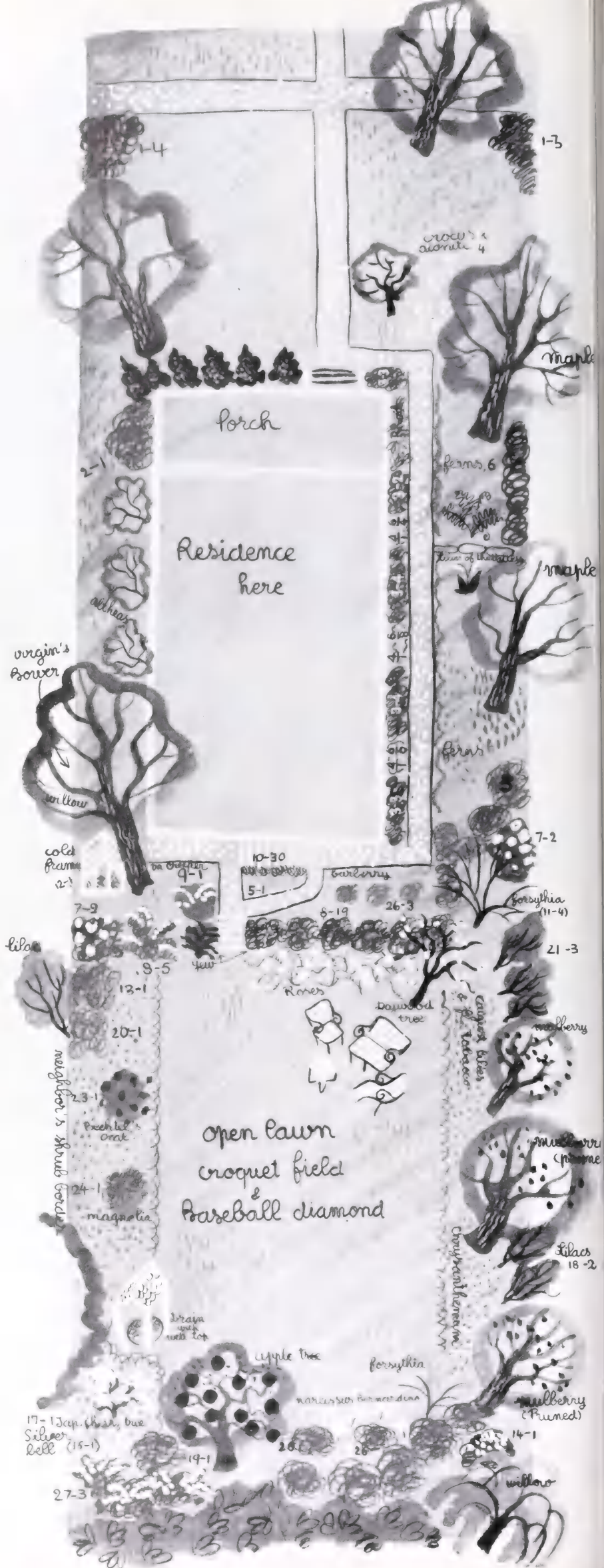
AFTER years of gardening in the open, sunny spaces of the country where time and money alone were limiting factors, I was faced two years ago with the designing of a suburban garden on a plot some sixty feet wide by two hundred deep. Fortunately the house stood well to the front, leaving a deep sloping lawn space at the rear. But even so, making this available planting area stretch over my garden enthusiasms was like trying to cover the quintuplets with a one-baby layette. However, it has been done and with enormous satisfaction, too.

For there is something marvelously gratifying to the gardener in the conquest of obstacles. When I thought of turning an obtrusive iron drain cover into a feature by building over it a rustic well top, I glowed for days and never catch a glimpse of it now without a most pleasing expansion of the ego.

Furthermore, this terrific limitation has had one decided advantage—upkeep is so small there is much more left of the budget to spend on finer plant material. And this has proved to be the only kind good enough for the small garden which is on view at all times with no sheltering hedge and gate to shut off the shabby season of the Rose or hide the maturing bulb beds during their yellow retreat from glory.

In fact this suburban gardening boils down to cutting according to one's cloth and making as many virtues as possible out of unattractive necessities. On this place I found certain difficult and inescapable conditions common to city and suburban gardens. These had to be frankly recognized and then either drastically dealt with or cheerfully overlooked. (Continued on page 90)

- | | |
|---|--|
| 1. 7 Hydrangea quercifolia
(in groups of 3 and 4). | 14. 1 White Fringe Tree. |
| 2. 1 Lonicera tartarica. | 15. 1 Silver Bell Tree. |
| 3. 60 Laurel. | 16. 5 Forsythia intermedia
spectabilis. |
| 4. 100 English Ivy (2" pots). | 17. 1 Japanese Cherry Amanagawa. |
| 5. 1 Rosa hugonis | 18. 2 Lilacs. |
| 6. 200 Ferns (Dicksonia). | 19. 1 Philadelphus coronarius. |
| 7. 1 Buddleia Ile de France
(in groups of two). | 20. 1 Philadelphus virginialis. |
| 8. 24 Abelia grandiflora. | 21. 3 Clethra alnifolia (Sweet
Pepperbush). |
| 9. 1 Spiraea vanhouttei. | 22. 1 Viburnum opulus. |
| 10. 1 Wisteria. | 23. 1 Bechtel's Crabapple. |
| 11. 1 Forsythia suspensa. | 24. 1 Magnolia stellata. |
| 12. 1 Silverlace vine. | 25. 2 Azalea mucronulatum. |
| 13. 1 Yucca macrophylla. | |



WHAT THE GARDENERS ASK

by Mrs. Jay Clark Jr.

For half a dozen years I have been answering the questions readers ask *HOUSE BEAUTIFUL* about their gardening problems. Their number has grown steadily, one additional bit of evidence that the army of gardeners is increasing mightily all the time. But what is most interesting about these letters is their earnestness, their eagerness to get at fundamentals. By far the largest pile relate to questions of *Design*, a most encouraging and proper angle of approach. It has long been thrown in our faces that we were a nation of flower beds rather than gardens. Critics have told us that we work for collections of plants put into the ground individually and without much thought of the relation of one to the other or to their surroundings. My correspondence shows that this condition is passing rapidly. The letter writers put as their ultimate goal a picture that is good to live with, a house with its planting indissolubly connected so that neither is complete without the other. Naturally, it is only possible in answering queries of this type to indicate generalities of placement. I cannot send detailed plans. Time does not permit, nor would it be possible without a study of the actual site.

Most letter writers send adequate sketches with their queries and these are necessary if even general help is to be given. The principal points which should be included on such a sketch are the house exits and windows, the situation of existing trees and planting, and such buildings and features as garages and driveways. Of all these, the doors are most important, for no garden design is successful that does not start at the house and work out. Fortunately, today's architects are doing away with two features difficult for the garden maker to overcome: the driveway which cuts the available garden area in two, and the lack of any exit toward the garden other than the kitchen door.

In many instances, the pages of *HOUSE BEAUTIFUL* itself are used to answer queries. In fact, I always urge readers to save their copies of the magazine for the invaluable reference material which the articles contain. Almost any question which is not peculiar to a single site is answered some time during the year in the pages of the magazine. At the end of this article is an index of garden material for 1936 which indicates how wide the range has been during the past twelvemonth and also serves as a valuable reference table for looking up past material.

What do the readers really ask? Here is a question on design from California. "In front of our house is a drive-

way encircling a segment of lawn. We are building a terrace of stone at the entrance of the house and I should like to do away with the path of lawn. My fear is that without grass the whole area will look like a public parking space. Yet as it is now when two cars are before the house one must move up to let the other out." . . . Our advice was to remove the lawn and convert the entire area before the house into a paved forecourt, using vines and jars of plants and potted specimens as decorative accents. If the lady decided to leave her circle of lawn, however, we advised covering it with a carpet of Ivy pegged down, or using round beach stones interplanted with patches of Thymes.

A Kansas reader, planting her property, was anxious to build a pool but worried over how best to place it. "Our house is an old English rambling structure of native stone, weathered timbers and brick," she wrote. "It hugs the ground and there is a chimney in front. At the rear on the south is a conservatory and we'd like a pool near that. There are tall pines on the west of the lot and in front." We advised a long, narrow panel pool surrounded by planted paving, at a slightly lower level than the house. Leave any outcroppings of native stone, we urged, and grade only where different levels are desired and *not* to even or lessen a slope. Take the Pines as the note to develop, since they are rugged and natural and therefore harmonize with the architecture of the house. Beneath them plant masses of *white* Tulips. Put vines on the chimney but keep any planting around the house informal and of native materials.

There were dozens of other questions: a hilltop garden in Pennsylvania; a Georgian house in Illinois; treatment of a dining and living room terrace in Arizona. A budget flower garden for \$200 in Alabama. An Oklahoma reader wanted to know about screens for privacy, shrubs to make her house hug the ground, a flower area, some small fruits and berries and a few vegetables. How could she get all these into one plot? A New York reader was forehanded and demanded information upon a garden before ground was broken for the house. Someone wanted suggestions for a walled tropical garden on the sea at St. Juan. Another reader inquired about plant materials to treat a natural spring. Each presented a different problem. Yet all showed that the writer was firmly convinced of the fact that there was little use in haphazard, unrelated procedures in garden creation.

After *Design*, the next interest of the readers is in *Enclosures*, a most encouraging symptom again, as one of the deterrents to fine gardening in this country has always been the lack of desire of the small householder to shut himself and his possessions away. Now the idea seems to be spreading that until the house area is surrounded with fence or wall, hedge or shrub, with gates at the entrances, it will never be possible to make anything really worth while in garden development. Typical is this paragraph from an Illinois letter: "Please give me the names of some bushy and fast-growing shrubs. I want them to build seclusion and privacy since there are just fifty feet between my house and the one next door." Material to suit her needs was picked from the article on shrubs of September, 1935, and their arrangement to fit the purpose indicated. A Maryland (Continued on page 84)



DECEMBER SCRAPBOOK

CHRISTMAS DECORATIONS

The country-wide awakening of interest in conserving natural beauties takes tangible expression in the matter of Christmas greens. Plants which have been stripped for ruthless commercial uses are now protected and marketed under supervision, and the public is urged to secure supplies from accredited sources. The State Forester of Maryland is perpetuating American Holly as a crop in the East just as English Holly is an immensely valuable crop on the Pacific coast. The Holly is cut on principles which preserve the life of the tree, packed in boxes of three sizes, and may be procured by ordering from the State Department of Forestry, 1411 Fidelity Building, Baltimore, Maryland. Balsam roping takes the place of Laurel; American Arborvitae with flat bronze green sprays and tiny brown cones has a myriad uses; red Spruce with cones is suited for a number of decorative uses. These are procurable from George D. Aiken, Putney, Vermont. Unusual southern materials include Cassine branches and berries, also called Dahoon, and Yaupon, a form of Holly, the native Cedars and Larches, the long-needled Pine. To be obtained from Mrs. Madge Merrieth, Albany Road, Brunswick, Georgia. A vogue for white is an interest of the moment, and few decorations are more spectacular than branches, large and small, of Huckleberry and Viburnum bushes sprayed with flat white paint, which reflects any lights that may be used nearby.



CACTUS CARE

Except for the blooming period, which usually commences in March and lasts through June, these favorite house plants should be allowed to stay almost entirely dry. They should never be crowded in a dish garden, for they need open soil around them. Nor will they thrive in garden earth, which dries hard and does not allow the air to reach the roots. For the plants themselves it is best to send directly to their native haunts in order that they may be fresh and healthy, or to some grower who knows the secrets of the matter. Put a few lumps of charcoal in the bottom of the container, and mix a tablespoonful of old plaster in the potting soil. Lacking plaster use unslaked lime. Soak the newly acquired cactus in warm water for an hour, trim the roots short to encourage new ones, and plant them in the sand, holding the little top-heavy things in place with a stone or two. Water sparingly for a few days, then pass them by. Growing these queer plants from seed is a fascinating occupation. The easiest to propagate are the two *Cereus*, *C. peruvianus* and *C. columnaris*, and *Echinopsis eyriesii*. Put drainage and charcoal in the bottom of a four-inch pot, fill with a mixture of half garden soil and half sand, sifted, until the container is three quarters full. Sterilize in the oven for half an hour, cool, sprinkle the seed, firm down and cover with the same soil mixture, adding a bit more sand. Then place a piece of glass over the top and set the pan in a saucer of water on a sunny window sill. Never water from the top, only from the bottom, and keep the pot continuously covered with glass. The seeds germinate in ten days; they show leaves in a month, and are transplanted into tiny pots in two. Until they are six months grown, water is kept in the saucers.



What are alpines?

The question is often asked: What is a rock plant and what is an Alpine? This division would be of little moment if many of the classes in flower shows did not call for "Alpines." It is generally understood that alp means a high meadow, as in Switzerland the word signifies a mountain meadow. Some authorities would limit Alpines to the zone below the snow cap of a mountain and the tree line, others suggest that any plant occurring above 5,000 feet altitude be so classed. Neither of these definitions would hold in all cases, so as an exact term it is indefinable. In general a good summing up might be to state that an Alpine is a plant of hardy constitution that is small in size, suitable for the rock garden, and which is a native of high regions where the growing period is short, the light and heat intense by day but cold at night, and where snow protects the plants from extreme cold during the winter. Such a classification makes plants of this type difficult to grow in many sections of the country, and hence expresses the scope of a real Alpine.



Winter Shrubs

The Witch Hazel tribe. There are four shrubs in this family whose name comes from the Greek and means that fruit and flowers come at the same time. They are natives of China, Japan and Eastern North America, and are noteworthy garden subjects because their time of bloom runs from late September to March. The fall one is *Hamamelis virginiana*, with leaves a clear yellow and long tan branches, most decorative when set with starry flowers, which appear from September on in Zone 4 and November in Zone 3. (See "The Garden Dictionary" for zone limits.) *H. vernalis* flowers from January to March and has a wise trick of opening its petals with a touch of warm weather and shutting them again as cold strikes the shrub. A native of Missouri, it was brought from its haunts by Professor Sargent to the Arnold Arboretum in 1908. *H. japonica* from Japan was introduced by Siebold in 1862, blooms about the same time as *H. vernalis* but wants a dry situation and good drainage. The most spectacular of the family is *H. mollis*, which came from China where it was discovered by Charles Maries in 1879 but was not given to gardeners till eighteen years later. It is an early spring bloomer with warm golden yellow flowers which have a spicy fragrance. The English Hazel was used to find water, and the resemblance of the native *Hamamelis* to this tree caused the first English settlers to use its forked twigs for the same purpose. Aside from this supposed magical property, these winter-blooming shrubs are handsome. Look them up in the coming months.



In order to gain the birds' confidence and feeling of reliance feeding should not be intermittent. Don't give a heaped-up tray one day and then forget it for a week. In order to make the task as easy as possible and hence more punctual, the window is by far the best site to attach the shelf. The early morning is the time when birds are more in need of food than at any other moment of the day, and this can be attended to readily if all one needs to do is open a window. Give them also a drink of warm water. One very up-to-date installation puts the water bowl near the house with electric wires underneath to keep the water from freezing at any time. A mixture of cracked corn, millet, hemp and sunflower seed attracts all birds that are apt to winter in the north, with suet indispensable for its blood-heating properties and peanuts added for the gourmets. Birds relish a change of diet, and will like an occasional meal of doughnuts and dog biscuit powdered to bits. If the ground is continuously covered with snow put out a saucer of sand or coal ashes. In a region where there may be partridge, quail and pheasants, scatter buckwheat, hay litter and wheat where the birds can reach it easily. By continuing the bird feeding all summer the winter attendance will be increased.



Cones for colored fire



These products of the woods, prepared with chemicals that cause them to burn with a colored light, are the modern substitutes for driftwood. First open the cones, which is done by heating them on the top of a stove, radiator or register for half an hour. Buy from a manufacturing chemist the color material preferred from this list: *red*, strontium nitrate; *blue*, barium nitrate; *green*, copper chloride; *orange*, calcium chloride; *bluish*, copper sulphate; *purple*, lithium chloride. These salts retail for from \$.30 to \$.45 a pound, except the last, which is around \$.3. These are three methods of application. Dissolve in a wooden or earthen container (never metal) one pound of chemical in a gallon of water, dip the cones held in a cheesecloth bag in the solution, remove, spread on paper and dry over night. Another system is to melt paraffin wax, pour it sparingly over the cones which are spread on paper, and before the wax hardens sift the chemical into the cones. The same result is obtained by dissolving glue, one tablespoonful to a gallon of water, dipping the cones in this solution, removing them with a metal skimmer and sprinkling on the chemical while the cones are hot. The labor is small in comparison with the delightful result.

NEW BOOKS

"Peter and Penny Plant a Garden," by Gertrude and Frances Dubois. Frederick A. Stokes Co., \$1.25.

"The Mushroom Handbook," by Louis C. C. Krieger. The Macmillan Co., \$3.50.

"John Norton and Sons, Merchants of London and Virginia," edited by Frances Norton Mason. Including invoices of seeds and implements ordered from London in 1770 for Virginia gardens. The Dietz Press, Richmond, Va., \$6.

"Green Laurels," the lives and achievements of the great naturalists, by D. C. Peattie. Simon and Schuster, New York, \$3.

STOP

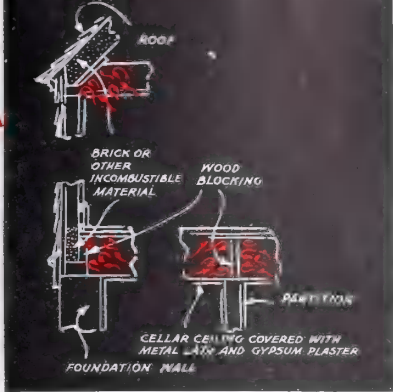
FIRE!



Two thirds of all building fires occur in homes, account for one third of the property loss. And in these days that represents about \$350,000,000 a year gone up in smoke. There is enough insurance in the country to cover most of the losses, of course, but insurance doesn't prevent fires, nor does it restore to the owner the property destroyed. Furthermore, it does not save lives, and more than half of all deaths caused by fire occur in homes. Two more facts must be mentioned: Of all dwelling fires, virtually one third are caused *directly* by improper handling of matches or by careless smokers. Of all fatalities attributable to house fires, nearly two fifths may be blamed upon

faulty building construction. Here you have a pretty grim example of cause and effect even without considering any other aspects of human carelessness and fallibility.

So far as the construction of your home is concerned, the campaign against fire may be divided in three parts. First is the use of incombustible materials throughout if you can afford it. Second is the use of fire resistant materials where construction permits and the retarding of the spread of fire through the frame of the house by "fire-stops" at key points. Third is the installation of signaling and extinguishing devices which will warn of the outbreak of fire (Continued on page 94)

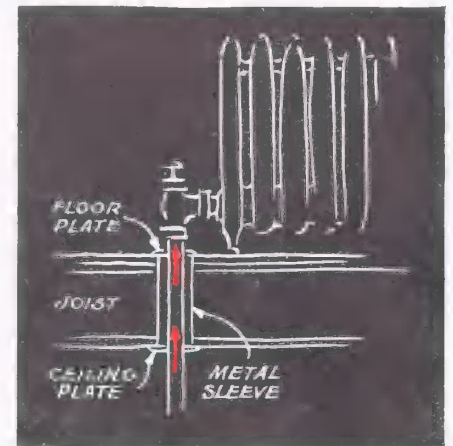


■ Three typical danger points in the wood frame house. There are dozens of them, one wherever hollow partitions begin, end or come together. They should be blocked off or boxed in with bricks, wire lath and gypsum or cement plaster, or with tight boards and incombustible material.

■ Roofs are especially vulnerable both on top and underneath. Conflagrations spread usually from roof to roof, hence a nonflammable surface is structurally to be preferred. Underneath a sheathing on the rafters boxes in air and flames and also serves as an effective insulator.

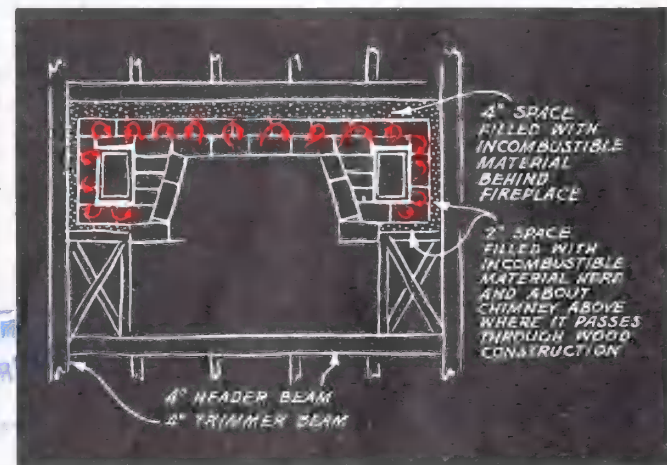
■ Open stair wells make excellent chimneys for flames and super-heated air. Ordinary thin-paneled doors are of little use in stopping a hot fire. The jump from basement to attic and thence through the roof is a small one for a self-respecting blaze. A heavy, tight door is indicated.

■ Defective or poorly designed chimneys cause a huge proportion of house fires. Here is a diagram of a good chimney section at floor level. Note that at least the thickness of one brick surrounds the flue linings, and that incombustible material insulates *all* wood framing.



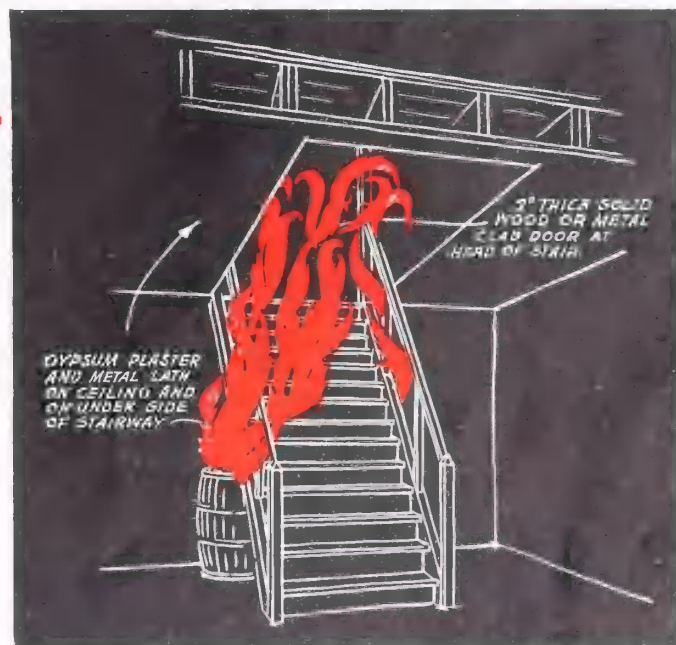
• Steam pipes properly should be no nearer to naked wood than a full inch. Never should they make contact. A safe practice is shown above, with the familiar metal collar covering the opening for pipe and metal sleeve.

■ Clothes chutes are a grave menace unless they are properly designed. In some cities they are illegal unless of metal or glass, well guarded against transmission of heat to wood, and with tight metal doors and an automatically closing metal trap door at the bottom. Never a wood chute!

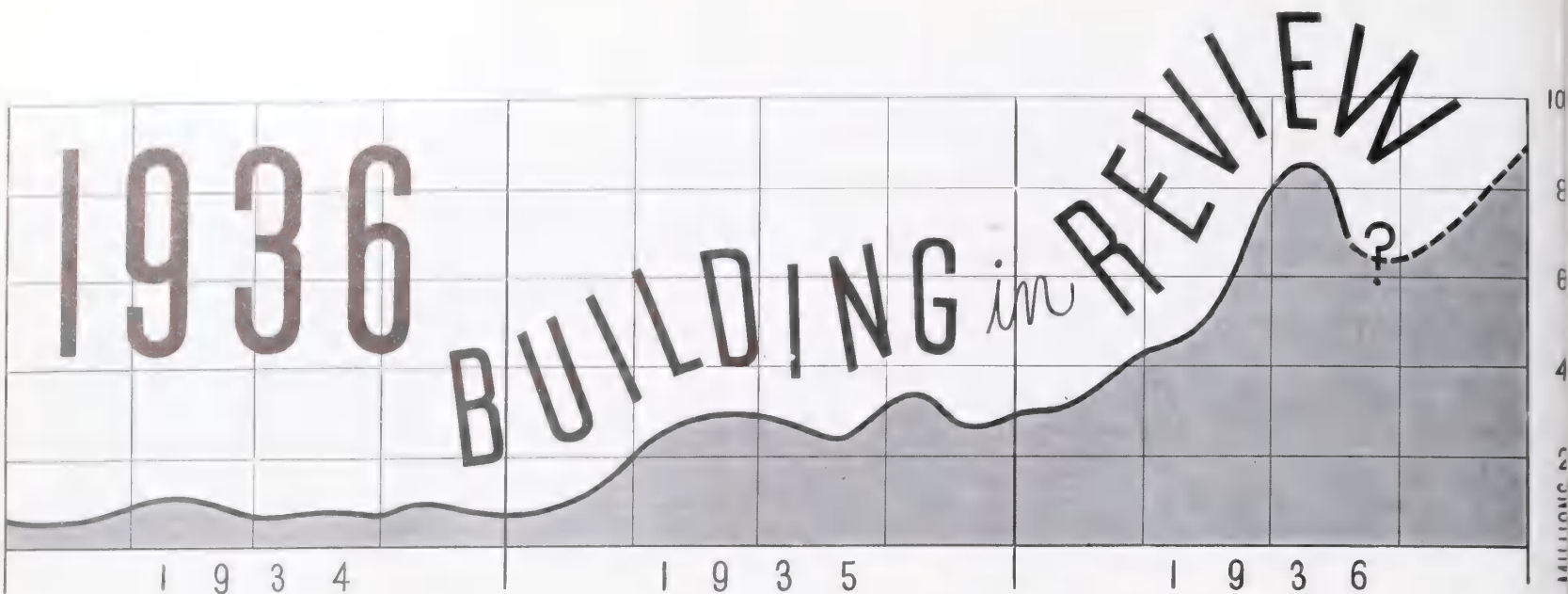


• Structurally speaking, rubbish has nothing to do with the fire safety of your house. But many fires start in the accumulations of oily rags, waste paper, odd lumber which makes fire-breeder of most cellars. Burn your rubbish outdoors.

■ Modern heating plants are efficient and, within obvious limits, fire-safe. But their stacks and their operators too often are not. Take this drawing to heart, no matter what kind of heater you have. If possible, provide a heater room.



• It will be worth the cost to finish the basement ceiling with wire lath and gypsum or cement plaster. Fire resistant wall-boards may serve if they are approved by local building ordinances of your fire department. And at the top of the cellar stair install either a metal door or one of heavy wood (2" minimum thickness) tightly fitted to retard flames and heated air until the firemen arrive.



by ETHEL B. POWER

PREFABRICATED by General Houses, Inc., at Port Washington, N. Y.



WOOD FRAME in Wychwood at Westfield, N. J., William Wilde, architect



CONCRETE for the Texas Centennial at Dallas



THIS report on 1936 building, residential only, logically assumes three main divisions. First come the figures—the dollar value of houses built and building; how most of them are financed. Second follow the houses themselves, what they are like, how they are built, and the way in which they come into the hands of owners or tenants. The third division concerns materials and equipment which in the past twelvemonth have been introduced or developed. Pictures, where they represent visual news, crop up in the best order they can muster.

HOUSES IN DOLLARS AND MORTGAGES

The graph at the top of this page is not just an ornament, nor something upon which to drape the title. It illustrates the value of new residential building through 1934, 1935, and the first eight months of 1936 in millions of dollars. The curved line drops at the end, you will notice. But the drop is seasonal, occurring every autumn. That it seems to fall a greater distance this year than in others is, of course, because the rise was correspondingly much higher. Although this diagram does not show the fact, it is interesting to note that throughout 1934 residential building lagged behind both modernization work and non-residential building. That in 1935 new residential building rose above modernization in dollar volume but was generally behind commercial work. And that since March of this year it has soared way above the other two classifications. In June it accounted for more than half the total value of all building. This Department of Labor data is based on figures from nearly 1500 cities of more than 2,500 population.

Money for houses is freer. The home owner today is looked upon as the "most favored customer . . . offering the greatest and safest field for investment." The Federal Housing Administration helped in 1933 to loosen building funds by the insurance of loans made by banks and other lending institutions. It further stabilized the mortgage situation by encouraging the single long-term amortized mortgage (75% of all banks are now using the amortized mortgage) which eliminates the costly second mortgage and the shoe-string financing that brought disaster to so many home owners. Over 9,339 institutions, including banks, building and loan associations and insurance companies, have been approved by the Federal Housing Administration for these insured mortgage loans. In addition to institutions lending under this plan there are 1,408 State and Federal chartered associations that are insured by the Federal Savings and Loan Insurance Corporation.

Interest rates on money for houses may vary from 5% to 6½%. Most favorable terms will be an 80% amortized mortgage which may be taken for as long as 20 years. This type of loan and the extension of time for repayment are bringing home ownership in 1936 to new large groups in the lower income brackets.

With this freer money it is vastly important that lending institutions establish sound housing standards to prevent the recurrence of the jerry-building blight. The more responsible institutions are doing this. Many of them require the prospective builder to employ an architect; some retain an architect to supervise plans and construction. The FHA has minimum standards of construction which must be complied with by those borrowing from institutions whose loans they insure.

The Government in Housing

The government has participated in housing both directly and indirectly—directly through resettlement and slum clearance projects and subsistence homesteads (PWA and RA); and indirectly by stimulating the lending of private funds for building (HOLC and FHA). The activities of all the alphabetical bureaus are too large and complicated even to be summarized, but here are a few of the more important ones:

The Housing Division of the PWA will, when it winds up, have completed 50 projects in 35 cities. These are principally one and two story group houses and three story apartments planned to accommodate from 40 families in the smallest project to 1,164 in the largest—the Ten Eyck buildings in Brooklyn. Techwood, in Atlanta, which opened in August, is the first of these to go into operation. In addition to these multi-family apartments the PWA has sponsored the building of small detached houses such as the Euclid Housing Plan provided in a suburb of Cleveland. Approximately 100 of these houses costing less than \$6000 will be finished this year.

Significant among all government projects are the three “green belt” towns now under way by RA in the vicinities of Washington, Cincinnati and Milwaukee. These are brand new communities planned and built from scratch. They include shops, schools and recreational buildings as well as houses. Surrounding belts of farm and woodland provide land for agriculture and for protection against haphazard growth. In Greenbelt (Washington) and Green Hills (Cincinnati) the 1000 families are accommodated principally in group houses and apartments; in Greendale (Milwaukee) the 750 families preferred, and so have, detached houses. Another RA venture is unique, the coöperative housing for needle workers at Hightstown, N. J. Here are over 200 detached modern houses, each with an acre of land, renting for \$24 a month and operated coöperatively.

The FHA, according to its latest figures (September), has insured notes aggregating \$481,360,088 for home mortgages, \$444,670,660 for modernization and repairs, \$45,851,000 for large scale housing projects such as Colonial Village near Washington.

SMALL HOUSES GOING UP

Although 90 per cent of the people of the United States live in houses costing less than \$5000, this classification of houses has received scant attention from the architect. This is not unreasonable, since the architect has felt that he could not afford to devote time to this unremunerative work and the small house owner has felt that he could not afford to pay the architect's regular fee. To help bring architect and small house together architectural bureaus were established several years ago which offered for sale stock plans of houses up to six rooms. But as there was no architectural supervision of these houses, there was

BRICK VENEER on show at the Cleveland Great Lakes Exposition



MASONITE PRESWOOD at Dallas. Ralph Cameron, architect



PURDUE PROJECT house by J. Andre Foulhoux, architect



STEEL in prefabricated sections welded by the Steelix method



FHA PLANS used at Bethesda, Md., for a National Lumber house



BRIGGS STEEL fixtures, with Micarta walls and glass brick window



UNIT PANELS of steel for bathrooms by the Accessories Co.



BRAND NEW tub and fixtures styled by Henry Dreyfus for Crane



LAVATORY AND TOILET in Crane's newest line



too often little or no resemblance between the architect's concept of the house and the house that emerged. The new House Clinic plan recently adopted by groups of architects in several cities (see November HOUSE BEAUTIFUL) may prove more successful. This plan provides for an agreed upon amount of architectural advice and superintendence as well as the plans which are instruments of service. As this service is scaled down in amount the cost too is scaled down to, roughly speaking, 2 percent of the cost of the house. Whether or not this plan is successful, it is an important indication that the architect is recognizing the small house as a problem that merits his attention.

The Federal Housing Administration has attempted to show that a well-planned, reasonably well-equipped, attractive four-room house can be built for from \$2000 to \$2500. (See *Principles of Planning Small Houses* issued by the FHA). Houses based on these designs have been built on Long Island and in Maryland. The demand, however, seems to be for the larger house in a price range of from \$5000 to \$8000, and this is the house that is springing up with astonishing rapidity all over the country—evidence that the dormant period of building is over.

New materials are constantly being tried out for this smaller house in an attempt to make it less expensive, more quickly erected, and both fire and vermin proof. Reinforced concrete with steel framing, concrete block, the light weight concrete or Haydite, rostone (natural stone specially processed), plywood, asbestos cement, sheet metal are all becoming more familiar as materials for outside walls. They do make a more enduring house. As yet they have not lowered its cost. Whether the solution to this problem of a lower cost house lies in new ways of speeding up our present customary methods of construction at the site, whether it lies in new methods of construction based on new materials, or whether it is contained in prefabrication of large building units, is not yet clear.

Prefabrication

Efforts are steadily being made to solve the small house problem by means of the prefabricated structural units or panels, and there are some interesting developments in this field. General Houses, Inc., is now concentrating its efforts on a steel frame house which it can produce at a new low cost. This has steel up-rights into which are wedged panels which form both outside and inside walls. Outside they are of asbestos-cement; inside they are plywood; in the air space between these is aluminum for insulation. There are 200 stock plans of houses so constructed and a choice of either "standard" or "standard de luxe" equipment. Forty-five houses of this type are at present under construction; twelve are being produced a month. This monthly production figure will be increased as soon as the present concentration on dealer demonstration houses is over. General Houses' first type of construction, which made use of self supporting steel panels, has not been abandoned but is used for the more expensive custom-built house. American Houses, Inc., is working on a new panel construction which is not yet disclosed but which it is promised will bring the cost of the prefabricated house down to match custom-built-house figures. Steel Buildings, Inc., has added some attractive designs to its stock Steelex house. New companies that have appeared this year are Twentieth Century Homes, Inc., (steel) and Gunnison Magichomes (plywood panels, remarkably low cost). Other companies are organizing.

Portable Housing

In the meantime there are indications that the completely prefabricated house that can be delivered entirely finished and furnished and that offers no problems of delivery has already appeared in the mobile house or motor trailer. The popularity

of this traveling house is increasing by leaps and bounds. There are said to be at least 400 companies making trailers and an entire floor was given over to a display of them at the New York automobile show this fall. There are house trailers and trailer houses. The former are pulled and are not lived in en route; the latter are houses on automobile chassis. There are trailers that can be unfolded and converted into what is virtually a four-room house; there are land yachts especially designed for more luxurious trailing and that in some cases include servant's quarters. The intense interest in these compact houses on wheels may teach us to design our small stationary houses more efficiently. Certainly they will make housewives more impatient of waste space. With trailer cities springing up in the South and West and likely to materialize on Long Island for New York's 1939 Fair they may also teach us the importance of planned communities. Already there are 100,000 twentieth-century nomads living all year in trailers in addition to those who merely vacation in them.

Building "Packages"

A modification of prefabrication lies in the use of prefabricated parts which are to be used in individually designed houses rather than in houses of stock plans. These parts vary from framing units to panel sections. New in this field is National Houses, Inc., whose wall units are steel both outside and in. Model houses of this construction have been erected in New York and Pittsburgh. Twenty-five are said to have been built for individuals.

Still another modification of prefabrication is the coördinated selling as a single package of various materials or equipment or both. This is a trend (see December, 1935, HOUSE BEAUTIFUL) that is definitely growing. Selling such "packages" are the Reynolds Company, Kelvinator, General Electric, Norge, Johns-Manville, Certain-Teed Products, etc.

Model Houses

The model house is ubiquitous today. Because a large proportion of the building of small houses is at present being done by contractors and operative builders there is hardly a city or town of any size that hasn't had a number of these display houses to attract the public to a real estate development. Often these houses have been sponsored by companies having various products or service to sell. Gas, electric and lumber companies have backed many such houses. Model houses have ranged from indifferent and bad to good, registering usually local tastes, but not a few mark a distinct advance in planning and design and many of them have had the benefit of an architect. (See September HOUSE BEAUTIFUL). The model house has also been conspicuous at the two fairs held this summer at Dallas and Cleveland. At Dallas there were four houses sponsored by the Masonite Corporation, Centennial Model Homes, Portland Cement Association and Southern Pine Association. These represented a straightforward effort to arrive at a non-stereotyped and non-traditional house, one designed to meet local climate and average budgets. At Cleveland the two model houses, one of brick and one of wood, stuck closer to tradition.

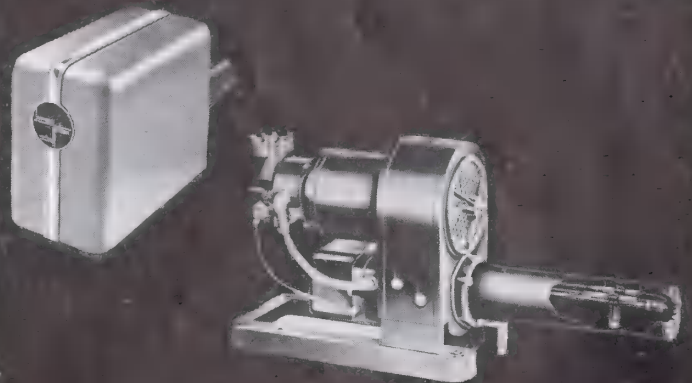
New Equipment

Conspicuous in current heating development is the increased use of air-conditioning equipment. A number of manufacturers (Fitzgibbons, Fox Furnace, Norge, Trane, Kewanee, Carrier, Garwood, Herman Nelson, Delco, Airtemp) have put out during the year new, compact, attractively designed central heaters equipped for winter air conditioning, to which equipment for summer air conditioning can be added. There are at least three new central conditioners to be used with radiator heat (American Radiator, Hoffman, National Radi- (Continued on page 92)

LAUNDRY TRAY of one-piece porcelain construction by Crane



PRIZE-WINNING conversion oil burner and casing, Herman Nelson Co.

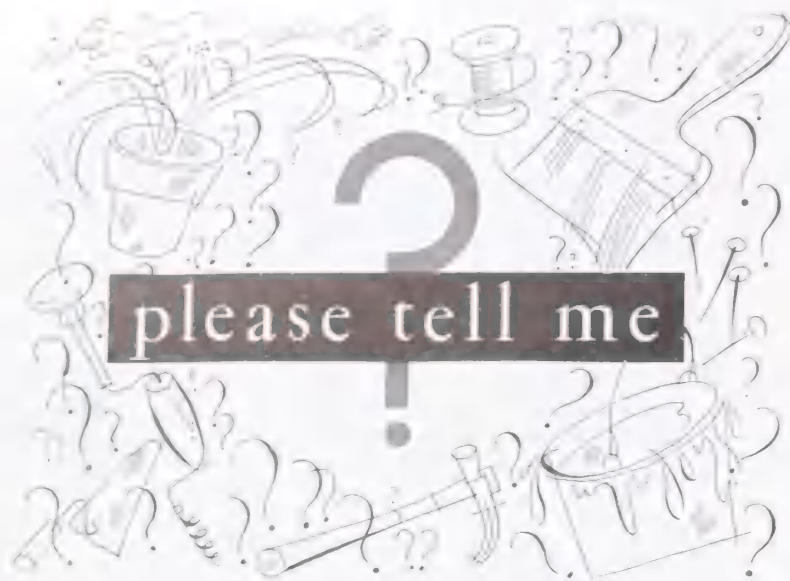


COMPACT RANGE by General Electric ... WESTINGHOUSE water heater



SECTIONAL KITCHEN of steel units made by the Accessories Co.





Q. Will you please tell me the relative advantages of using wire or wood lath or plaster board as a base for lime plaster or gypsum plaster?

A. Lime plaster is seldom used on any but a wood lath base, but lime plaster is less common today than gypsum plaster. This is partly because gypsum plaster is more easily handled and dries more quickly, and partly because good wood laths are hard to obtain. Only gypsum plaster can be used on wall boards having a plaster core, but it may also be used to advantage on insulating lath and wire lath. Used on wire lath it makes a stronger job and is especially recommended for ceilings. Plaster board and wire lath are incombustible. Some of the insulating lath have been treated to resist fire.

Q. The fireplace in my living room has a cupboard built to one side. The mantel shelf extends by this but the hearth does not. My contractor says the hearth shouldn't, but I am under the impression that in early American houses it did. Am I right? Also what kind of brick is best for hearth and facing?

A. In old Colonial houses the hearth does not stop at the fireplace opening but extends to the end of the cupboard when there is one reaching to the floor. I think the most attractive brick for hearth and facing is a hand-made water-struck brick in one of the lighter, pinkish shades.

Q. As assistant institutional manager of a university I am interested in standardizing cleaning methods. Can you tell me the best ways of cleaning the following: wood, linoleum, asphalt, tile and cement floors; painted or varnished woodwork?

A. Floors in public buildings are apt to be washed too often. The best finish for a wood floor which has constant hard wear is an oil finish. This is built up with successive coats of linseed oil applied over a stain: it will not show water spots and requires only occasional wiping with a cloth wrung out in warm soapy water followed by a polishing with a cloth moistened with floor oil to be kept in condition. Linoleum floors are best finished with wax. Floors so finished may be wiped with a damp cloth but should not be slobbered with water. Occasional re-waxing with wax applied in thin layers and rubbed in thoroughly will keep these floors in good condition. Asphalt and rubber tiles are treated in the same way. If the cement floors were treated with an integral hardener when they were laid they can be washed. Otherwise, they also should be kept waxed. Painted and varnished woodwork should be washed with a minimum amount of water and a mild soap. For a more

Each month this section answers questions of home owners who write to our Readers' Service Department

by F. H. B. POWER

thorough cleaning, painted woodwork may be washed with savagran and water.

Q. Will you tell me the relative merits of two kinds of walls: brick veneer over wood frame and stucco on hollow tile? Which would be better for stability, protection against weather, resistance to weather? Which would be more economical?

A. As far as stability, resistance to weather and protection against weather are concerned I do not think there is much choice between the two types of construction you mention if the wall is properly laid. With brick veneer the house must be correctly framed and the bricks tied securely to it with the other, the stucco must be correctly applied and, to guard against condensation, there must also be furring strips on the inside to which the laths and plaster are applied. The brick veneer house will be subject to the shrinking that is found in all wood frame houses, a fault that the masonry wall will not have. It is rated as fire-resisting by the insurance companies and may have lower rates than an all-wood house. The house with stucco on hollow tile may also have lower rates but will be more expensive to build.

Q. I have a country house thirty miles from town with no electricity except our own very temperamental plant. We wish to use the house occasionally in winter and would like to know what kind of central heating plant is best.

A. Any heating system except warm air presents the problem of draining water from pipes every time the house is closed up in cold weather and the fire allowed to go out. I believe a warm air system properly designed and without much mechanical equipment in the way of blowers and the like should give you adequate heat and not be very expensive. I also recommend burning coal for fuel. When electricity is uncertain I believe this is the best solution to your problem.

Q. My new house of Connecticut Colonial type is painted white with roof, shutters and hardware all black, giving a nice crisp effect. However, I am already finding it difficult to keep the white door clean and repainting it makes the rest of the house dingy. Would another color look well?

A. I judge there are no shutters on the door. Therefore I think painting the door black is the logical solution.

Q. I have a lovely antique walnut table which I wish to refinish a light walnut color. All the old varnish has been removed but some parts of the table are darker than others. Should it be sandpapered? If I varnish it with a light-colored varnish should I then wax it?

A. Much patience and hard work go into a satisfactorily finished piece of furniture, and not the least tedious work is getting the piece ready to take the finish. No finish will be satisfactory unless applied to a surface ready to receive it. For this reason I advise you to have your piece sandpapered absolutely clean and smooth before you undertake a finish of any kind. If the walnut is a pleasant color in itself I should not stain it. If, however, there is a great variation in color between the different pieces of wood some touching up may be necessary. (Continued on page 93)



Furniture and decorations designed by Paul R. MacAlister and James W. Folger.

mirrors in

Color

**suggest a wealth of
new ideas**



Colored plate glass mirrors in this intimately modern dining room give brilliant emphasis to the entire decorative scheme. This newest aid to the decorator's art is available in three shades of blue, a green and the rich peach used here. Its warmth and color immediately suggest a wealth of new ideas. The unique dining table presents a striking illustration. The top is of mirrored peach-color plate with the center unsilvered to permit illumination

from a fixture concealed in the pedestal. Thus the softness of the candelabra of ancient days is reborn in the modern manner.

On wall areas, the adroit use of mirrored plate glass gives the illusion of greater space. The fadeless beauty of colored plate glass will add richness and charm to your home. Your interior decorator or the local L·O·F distributor will offer you many helpful suggestions. Libbey-Owens-Ford Glass Company... Toledo, Ohio.

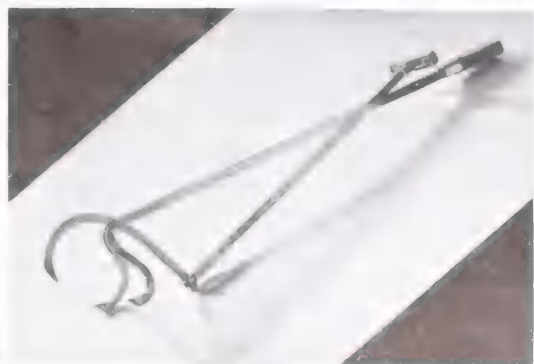
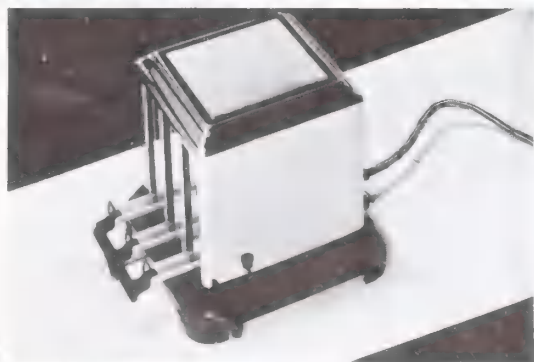
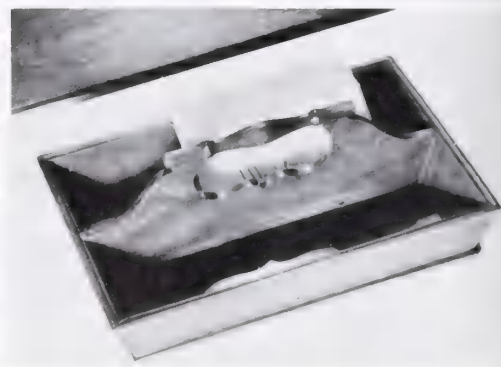
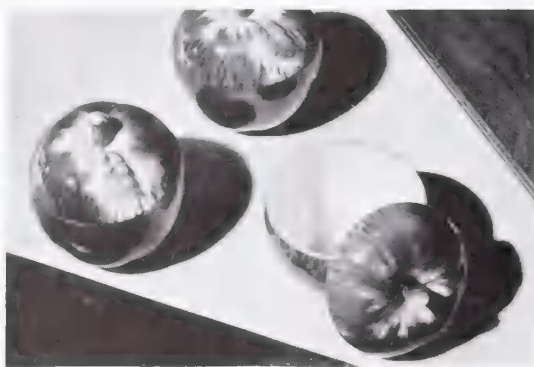
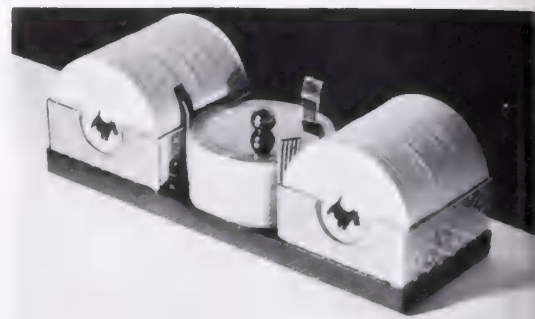


LIBBEY·OWENS·FORD
Quality Glass

This month's

8

c o n v e n i e n c e s



- 1 No longer do you have to stumble downstairs in the dead of night to heat your child's bottle. This electric bottle warmer can be plugged into any convenient outlet. Chromium with porcelain liner. A.C. \$3.95
- 2 Serenity for hostesses. Here's a set of 170—count them!—absorbent paper coasters. You can put out fifty at a time in the nice little chromium holder and let your guests help themselves. All for \$2.95
- 3 Here is a faithful reproduction in maple of an old New England knife box. Today it may be put to other uses, such as holding correspondence, or passing drinks. The finish is heat and liquor proof. \$3.50
- 4 Apples couldn't help but taste better when baked and served in these charming replicas of themselves. Of vitrified baking china and looking for all the world like great big luscious apples. Twelve for \$11
- 5 Here are handy aids to packing and mailing, all in one place whenever you need them. Covered in leather-like fabric, the box will still be useful when the contents are gone. Comes in two sizes. \$2 and \$3.50
- 6 A three-slice electric toaster built to make uniformly perfect toast to suit any individual taste. Stops toasting automatically at just the right point and keeps toast fresh and hot until further orders. \$9.35
- 7 The Cape Cod Logger. A new fireplace gadget which enables you to grasp a log and place it exactly where you want it without danger of its slipping or falling. It comes in brass for \$5, or in wrought iron for \$4
- 8 Now even carpet sweepers take on smartness, and this one's efficiency equals its good looks. It's equipped with an automatic brush adjustment so it sweeps thick or thin rugs with the same thoroughness. \$6.95

For names of shops which carry these articles write to House Beautiful Shopping Service, 572 Madison Avenue, New York. Usually they are sent by post or express collect.

Smart time

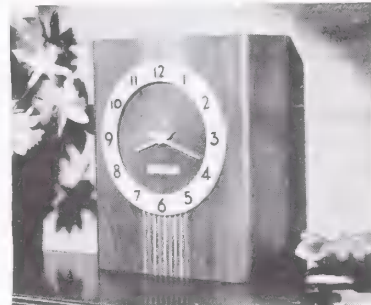
for
smart
people

in electric and key-wound clocks

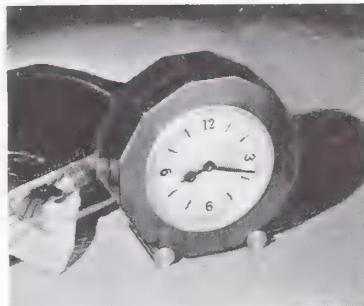
This season time marches in front of the gift parade. And this page tells you why. Never have you been offered such a smart selection of clocks for every mood and purpose. Or such an attractive range of prices that start at \$4.95. Many of these Seth Thomas creations come either with eight-day key-wound or electric movement. Some strike, some chime, some tell time alone. And all measure the minutes honestly. By all means see them if you are seeking smart gifts for smart people. Seth Thomas Clock Company, Thomaston, Conn. Makers of fine clocks for more than a century.



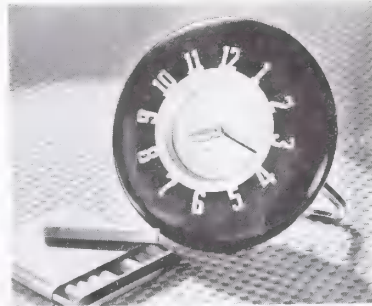
BEVERLY Self-Starting Electric Time \$6.95
BELMONT Eight-Day Key-Wound Time \$6.95



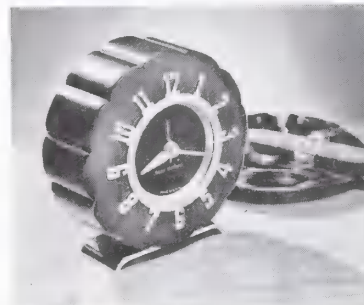
CHEVRON Electric or Key-Wound \$12.45



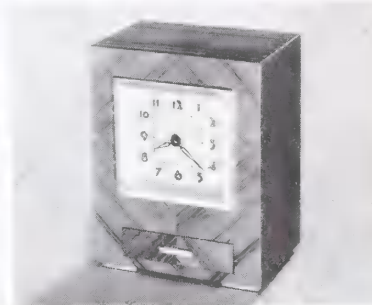
ANITA Eight-Day Key-Wound Time \$4.95



DISCUS Eight-Day Key-Wound Time \$9.95



LINET Self-Starting Electric Time \$10.95
SHAMROCK Eight-Day Key-Wound Time \$10.95



4E CENTURY Self-Starting Electric Strike \$22.50
4W CENTURY Eight-Day Key-Wound Strike \$19.95



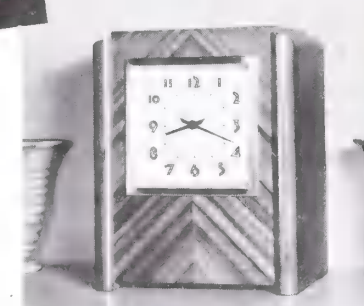
PRIMROSE Eight-Day Key-Wound Time \$7.75



PLAZA Self-Starting Electric Time \$30.00



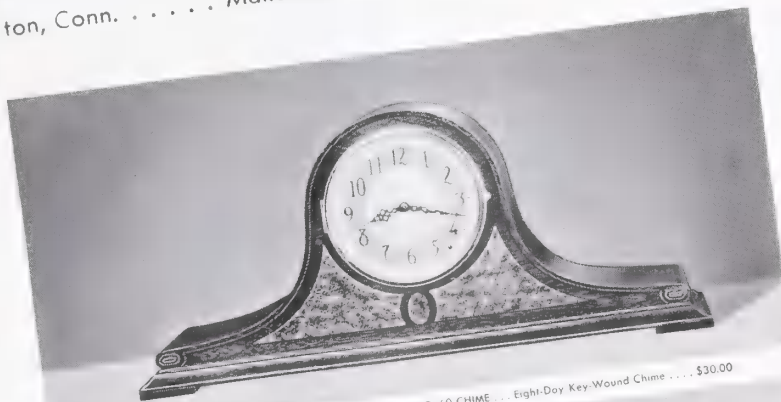
BENNINGTON Self-Starting Electric Strike \$35.00
KINGSBURY Eight-Day Key-Wound Strike \$32.50



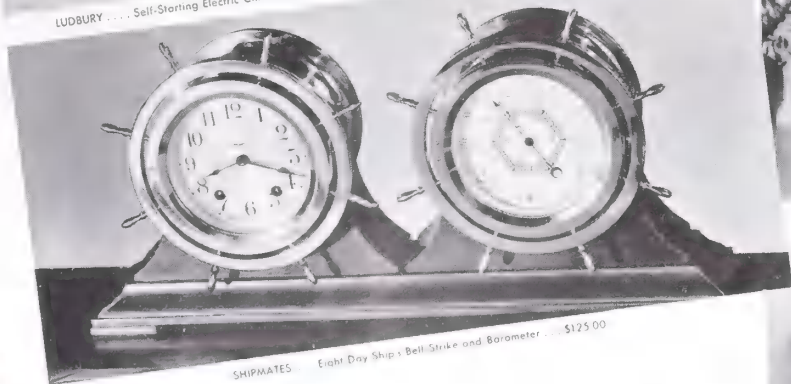
FALISBURY Self-Starting Electric Chime \$32.50
NO. 57 CHIME Eight-Day Key-Wound Chime \$30.00



MANSFIELD Self-Starting Electric Time \$18.95
DELAWARE Eight-Day Key-Wound Time \$18.95



LUDBURY Self-Starting Electric Chime \$32.50 NO. 60 CHIME Eight-Day Key-Wound Chime \$30.00



SHIPMATES Eight Day Ship's Bell Strike and Barometer \$125.00

SETH THOMAS
KEY-WOUND Clocks ELECTRIC

Phone to Find
WHO SELLS IT
SEE LAST PAGE

the booklet shelf

Write directly to the addresses given. There is
no charge by firms except where mentioned.

BUILDING

349. **CLEAR AND COLDER.** Insulation—inside, outside, throughout—is the basis. But you will be startled at the variety of applications for the house possessed by all these synthetic products. **JOHNS-MANVILLE, DEPT. HB-12, 22 EAST 40TH ST., NEW YORK CITY.**

350. **THE FIREPLACE THAT CIRCULATES HEAT** tells about a scientifically improved fireplace that has been growing in popularity during the past eight years until it is now considered a necessity in the new home. It's not confined to new homes however. It can be quickly installed in the old type fireplaces. **HEATILATOR COMPANY, 680 E. BRIGHTON AVE., SYRACUSE, N.Y.**

351. **AIR CONDITIONING AND AUTOMATIC HEATING FOR THE HOME.** Not long ago the Carrier engineers designed a Home Air Conditioner particularly to produce low-cost air conditioning in moderate sized homes. It's a central plant but works on a split system so that it is possible to air-condition only certain rooms in your home if partial air conditioning is desired. **CARRIER ENGINEERING CORP., 850 FRELINGHUYSEN AVE., NEWARK, N. J.**

352. **OLD ENGLISH THATCH** is a booklet showing a number of houses with old English type thatch roofing now being made by a patented fireproof method. It also shows construction details. **THATCHED ROOF MANUFACTURING COMPANY, STAMFORD, CONN.**

353. **BURNHAM HOME HEATING HELPS** contains several pages of questions and answers compiled to act as a guide on home heating problems. With a Burnham conversion boiler you can switch from oil to coal, or coal to oil by simply changing the base. **BURNHAM BOILER CORP., IRVINGTON, N. Y.**

354. **KENMAR COPPER SHINGLES** will last virtually forever, keeping their beauty, efficiency and essential economy while doing so. A roof of beauty and permanence is now available in low-cost, easily applied copper shingles. An attractive folder will tell you more. **THE NEW HAVEN COPPER CO., SEYMOUR, CONN.**

355. **ENJOY AUTOMATIC HEAT WITH STOKOL** describes the newest in stoking and firing devices for automatic heating. The Stokol installations will provide either hopper feed or direct feed from the coal bin without fuss or hurry. **SCHWITZER-CUMMINS CO., HB-12, INDIANAPOLIS, IND.**

356. **NEW HOMES OF ENDURING BEAUTY** is a general subject, but the information it contains is admirably specific for the home builder. **REMODELING WITH WEATHERBEST** is grist for the rejuvenation mill. Both tell you the whole story. **WEATHERBEST CORP., 968 MAIN ST., N. TONAWANDA, N. Y.**

357. **GE RADIAL WIRING** explains the advantages in this new system of wiring for your home. This system provides sufficient electricity to operate lamps and appliances completely and efficiently. Flickering and dimming of light is eliminated. Electrical devices do their work more quickly and accurately. **GENERAL ELECTRIC COMPANY, APPLIANCE AND MERCHANDISE SECTION CDW-2112, BRIDGEPORT, CONN.**

CHRISTMAS GIFTS AND ENTERTAINMENT

358. **THE NEW MODEL S** has the Steinway Accelerated Action, responsive to the slightest touch of the fingers. The case is a beautiful example of fine cabinet making. **STEINWAY & SONS, STEINWAY HALL, 109 W. 57TH STREET, NEW YORK.**

359. **ORREFORS** is a name to conjure with in the realm of glass. Those who know this glass already don't need to be told about its unique beauty. Those who don't should write for this small booklet which illustrates some of the Orrefors pieces. Attractive gifts start as low as \$2.50. **A. J. VAN DUTEREN & SONS, INC., HB, 1107 BROADWAY, NEW YORK CITY.**

360. **CHRISTMAS CATALOG.** Select your presents early and avoid the rush of the Holiday crowds. Order new and individual gifts from this wide assortment of finest merchandise. **LEWIS & CONGER, 6TH AVE. AT 45TH ST., NEW YORK CITY.**

361. **ENJOY YOUR SILVER (10¢)** gives fundamental rules for serving and table setting, tells how to care for your silver and teaches you things to look for when selecting your Sterling. If you're considering the purchase of a tea service by all means send 10¢ additional for **GORHAM STERLING TEA SERVICES TO THE GORHAM CO., PROVIDENCE, R. I.**

362. **GIFTS OF GLASS** is a beautifully illustrated booklet showing many good-looking gifts in a wide range of prices and it doesn't confine itself entirely to glassware but shows gifts of wood, chromium and pottery as well. **REITS GLASSWARE CO., 163 LEXINGTON AVE., NEW YORK.**

363. **24-PAGE CATALOG** contains a history of the famous Jensen ageless sil-

ver, shows many attractive designs in pure crystal glassware and Royal Copenhagen Porcelain. Gifts for the women of the family, the men and the children too in a price range from \$5. up. **GEORGE JENSEN, 667 FIFTH AVE., NEW YORK CITY.**

364. **THE HUNT.** This little book deserves a place in every library. It's a story about the career of John Frederick Herring, a painter of dogs and horses. These famous hunting scenes are reproduced on Spode. **COPELAND & THOMPSON, 206 FIFTH AVE., NEW YORK CITY.**

365. **GIFT BOOK H.** A large variety of useful and beautiful gifts for home comfort and entertaining. How simple and easy to shop from this catalog and know that your gifts will be of finest quality. **HANMACHER, SCHLEMMER & CO., 145 EAST 57TH ST., NEW YORK CITY.**

366. **SPARKLING GLASSWARE** isn't a luxury but a necessity for present day tables, and good quality is well within the limits of the average person's pocketbook. Give Flame and Baroque patterns in the new azure tinted crystal for Christmas this year. **FOSTORIA GLASS CO., MOUNDSVILLE, W. VA.**

367. **THE STORY OF WEDGWOOD** traces the origin of patterns that have come down through the ages to grace our tables with distinction. This booklet contains many illustrations in color. What woman wouldn't be overjoyed with a gift of this ware. **JOSIAH WEDGWOOD & SONS, INC., 162 FIFTH AVE., NEW YORK CITY.**

368. **MUSETTE.** So many pianos remain unpurchased and the musical talent of many boys and girls lies dormant all because of lack of space in our apartment-living world. But, space is not a great factor to be considered when purchasing this small popular priced piano. **WINTER & COMPANY, L-12, 849 EAST 111ST. STREET, NEW YORK CITY.**

369. **BOOKLET B.** Possibly you'll give it to a daughter, a wife or a son but place a piano in your home you must. The SpinetGrand is astonishingly small yet is full toned and has the standard 88 note keyboard. **MATHISHEK PIANO MFG. CO., 43 WEST 57TH ST., NEW YORK CITY.**

370. **GARDEN GIFTS.** If you've been wondering what to give the garden lover for Christmas write now for this booklet. We feel sure you will find the solution of your problem. **MALCOLM'S HOUSE & GARDEN STORE, INC. DEPT. B-524 N. CHARLES STREET, BALTIMORE.**

371. **GALLOWAY POTTERY (10¢).** Are you seeking goodlooking flower pots, sectional boxes to fit any space, colored jars in attractive shapes, bird baths, sun-dials or gazing globes? Then send for this booklet before you buy. **GALLOWAY TERRA-COTTA COMPANY, 3220 WALNUT ST., PHILADELPHIA.**

DECORATION AND HOUSE FURNISHINGS

372. **JEAN McLAIN** will send individual decorating suggestions with samples of Imperial Washable wall papers if you will write full information concerning the size and type of room concerned, period of furniture, color preferences and any other pertinent facts. Address her in care of **IMPERIAL PAPER AND COLOR CORP., DEPT. H-2, GLENS FALLS, N. Y.**

373. **FASHION-THRIFT FLOORS FOR HONEYMOON HOMES** is a brand new

book on floor coverings in a wide range of colors and patterns. Selected for the average purse, but lovely enough for the finest homes. **ARMSTRONG CORK PRODUCTS CO., FLOOR DIV., 3609 CHARLOTTE ST., LANCASTER, PA.**

374. **HOW TO GET YOUR BEAUTY SLEEP.** is Madame Sylvia's advice from Hollywood as to the best way of avoiding sheep counting at bed time. That bed linens as well as relaxing exercises are involved is proved by the booklet's sponsor. **WAMUTTA MILLS, DEPT. HB-12, NEW BEDFORD, MASS.**

375. **SLEEP AND ITS RELATION TO HEALTH.** These mattresses are built with individual type of innerspring, balanced in construction and cushioned with layer upon layer of felt, then covered with a fine fabric and sold at a price no higher than the ordinary mattress. **OSTERMOOR & COMPANY, 1 PARK AVE., NEW YORK CITY.**

376. **HALL CLOCK BOOKLET (10¢)** gives the history of the Grandfather clock, contains many illustrations of authentic reproductions of original models and tells something about the care they should be given. This is a well compiled booklet. **COLONIAL MANUFACTURING COMPANY, 105 COLONIAL AVE., ZEELAND, MICH.**

377. **ROSEMONT** is a booklet giving the history of old designs in hooked rugs. It's beautifully illustrated and contains a wealth of information. One section is devoted to weaving in America and another section to answering questions about the care of coverlets and rugs. **LAURA B. COPELAND, ROSEMONT, MARION, VA.**

378. **PREVUE.** Every woman from time to time is faced with a problem in decoration peculiar to her own home. This booklet gives many inspirations and helpful suggestions. It will be sent free together with samples and swatches of new fabrics by writing to **DELACY-MURRAY, INC., 33 NEWBURY ST., BOSTON.**

379. **COLOR IN YOUR KITCHEN.** An attractive booklet showing the different models of Econom-icers, air conditioned refrigerators made to reduce ice bills. They're made too in a choice of color trims to combine with many different kitchen color schemes. **RANNEY REFRIGERATOR COMPANY, BOX HB-1, GREENVILLE, MICH.**

380. **CORRECT CURTAINS** presents a series of before and after pictures of window treatments that show how different types of windows should be curtained, where and how curtains should be hung. **QUAKER LACE CO., DEPT. 5B, 330 FIFTH AVENUE, NEW YORK CITY.**

MISCELLANEOUS

381. **CHESSIE CALENDAR FOR 1937 (25¢).** You'd better write quickly for this calendar for there'll not be nearly enough to go around. And, when you travel remember the George Washington, The Sportsman and the FFV, the finest of air-conditioned trains. Give a trip for Christmas! **CHESAPEAKE & OHIO, 504 TRANSPORTATION BLDG., WASHINGTON, D. C.**

PERSONAL

382. **CHARM** is the title, "the Smart Point of View" the subtitle of Margery Wilson's booklet which introduces and explains her famous course. Every woman who reads this will realize at once that the smartest thing she can achieve is charm—in business and society. **MARGERY WILSON, 5-J, 1145 FIFTH AVE., NEW YORK CITY.**



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WHAT THE GARDENERS ASK

CONTINUED FROM PAGE 69



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reader wrote for vines to plant over a fence to screen her garden from the street. We recommended long, upward-reaching canes on the order of Actinidia, Bittersweet and the Climbing Roses. It is repeated over and over again, this longing for seclusion. In several instances writers have been referred to the solution of a like garden problem in the contest given on page 108 of the March, 1936, issue.

After Design and Enclosures, attention turns to *Plant Material*. And this is pure logic, for there is little use in acquiring plants or seeds unless there is a definite place to put them. The increasing number of queries on the treatment of the ground next to the house shows that the stereotyped "foundation planting" has not as firm a hold on favor as it had a few years ago. Growths that cover windows are being removed if they exist and are feared and avoided in new placements.

A California reader asked: "What should be put in front of the windows of my Mediterranean style house that would be low and not hide the iron grillework?" We answered that she should remove entirely the line of shrubs she said was now growing there and establish an evergreen vine on the house to be kept clipped at the windows. Around the foundation, we urged her to follow practice in Southern countries and plant growths that stay green and are aromatic. We suggested various Thymes, Lavender, Santolina, Germander and Rosemary tucked in among clumps of Evonymus. And for corner accents we advised shrubby evergreens, letting the aromatics run out around them.

Trees become problems all over the country because grass will not grow under them. Suitable ground covers are urgently desired for these situations; vines for dark corners likewise bring many requests. Color seems to play little part in the letters. Prob-

ably this is because color is a concrete thing and easily applied from lessons learned in book or article. But new plant varieties never fail of quick response when they are mentioned in the magazines. Readers want to know immediately where they may be obtained. HOUSE BEAUTIFUL's gardeners are not satisfied with only the tried and true.

There are often questions about the uses of special materials already on hand. From Georgia a reader wrote: "I have about two dozen Lady Banksia Rose bushes. Can you suggest an attractive way to use them back of the house as a terminal?" We sent an unusual and charming design of an arbor with the farther side placed on a low stone wall and the other on the ground, a perfect support for the Roses and an excellent terminal. If this was too elaborate, a low stone wall would take its place with a three-foot open lattice as vine support.

Mental gardening has inspired many requests for books. This is one good reason why new books are always included in the Scrapbook each month so that gardeners may be kept abreast of the fresh information as it becomes available. Inquiries about schools where botany and horticulture are offered also appear from time to time.

Altogether it is a very well-rounded group of subjects which HOUSE BEAUTIFUL's readers are interested in. They give some suggestion that we may be developing in this country a real national expression in gardening. Up to this time we have had no really American form of garden as there are English and French and Italian gardens. If one does evolve, it will come from the creative urging of the gardeners themselves in this country. A study of such garden questions as a magazine like HOUSE BEAUTIFUL receives is a pretty good indication of the way such development of a national garden style is tending.

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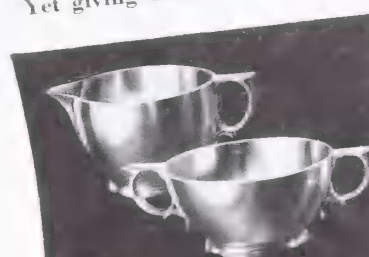
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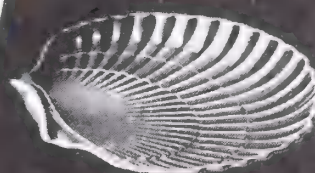
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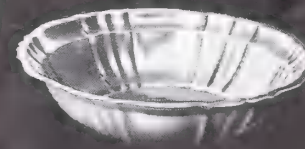
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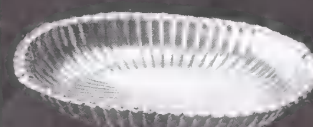
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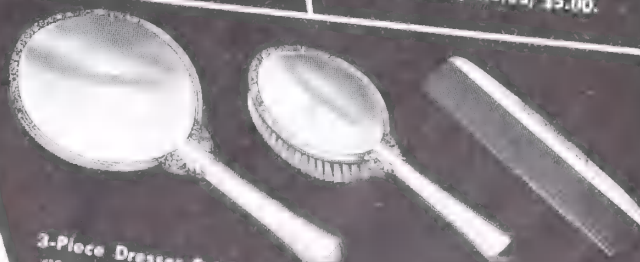
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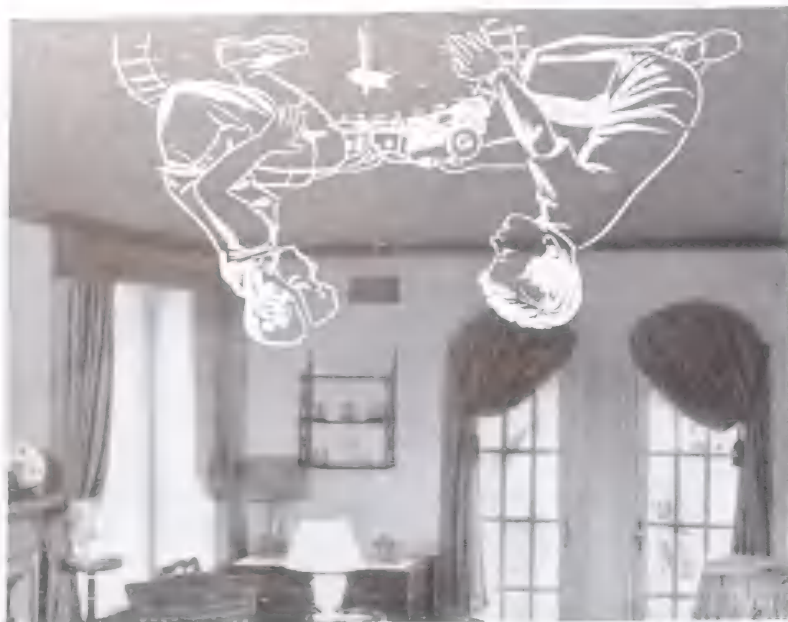


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The jolly old custom of Champagne breakfasts is rapidly gaining new favor as a smart form of entertainment. But there is more to it than merely serving champagne!

HOUSE BEAUTIFUL has investigated this enticing subject thoroughly and has collected complete information on all manner of delightful delicacies that are important accessories to *le déjeuner champagne*.

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OPEN SEASON ON TURKEY

CONTINUED FROM PAGE 54

Filling

- 1½ cups canned pumpkin
- 2 cups milk
- ¾ cup sugar
- ¼ cup molasses
- 3 eggs
- ¼ teaspoon salt
- 1 teaspoon each of ginger and cinnamon
- ¼ teaspoon nutmeg

Drain a can of pumpkin and cook over a low fire, stirring often, until quite dry. Measure and mix thoroughly with everything except egg whites. Fold these in, stiffly beaten, at the last.

SECOND MENU

- Oyster and celery soup
- Steak de luxe
- Fried sweet potatoes—with a difference
- Mixed green salad
- Italian baked peaches

This is, perhaps, a man's dinner, but show me the woman who will refuse it!

OYSTER AND CELERY SOUP

- 1 dozen oysters
- 2 tablespoons butter
- 3 cups milk
- ½ cup chopped celery
- 1 teaspoon Worcestershire sauce
- 3 tablespoons flour
- salt, pepper, celery salt

Chop the oysters and cook with the celery in the butter for five minutes over a low fire. Stir the flour in smoothly. Add the seasonings and then the milk. Stir until it thickens and then let simmer for ten minutes before serving. Lightly buttered crackers sprinkled with Parmesan cheese and browned are extra good with this.

STEAK DE LUXE

A thick and tender steak that is a blushing pink inside and a deep, rich brown outside is a rather luxurious meal in itself. But, broiled to perfection and then covered with a mushroom and tomato sauce, it is something to write in the memoirs! Cook it done on one side and sear it on the other under a hot flame. Then, while the soup is being eaten, it can be finishing the process under a low heat with the broiling pan down a notch or two.

SAUCE FOR STEAK

- ½ Spanish onion
- 1 can thick tomato soup
- 1 teaspoon butter
- ½ pound fresh mushrooms
- 2 slices bacon
- ½ teaspoon prepared mustard

Cut the onion coarsely, dice the bacon, fry together in the butter until the bacon is crisp and the onion soft. Add the mushrooms cut coarsely and cover and cook over a low fire. Add the tomato soup and seasonings and let just simmer while the steak is finishing. Have sauce bubbling hot and pour over the sizzling meat just before serving. Add the merest flick of cayenne pepper to the fried sweet potatoes and it will give them a zip which goes well with a mannish dinner.

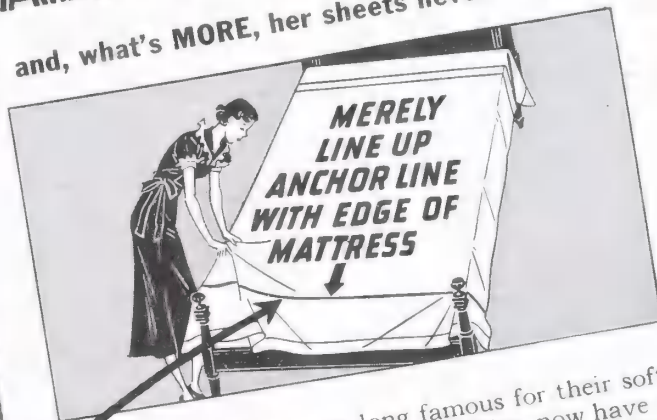
ITALIAN BAKED PEACHES

These are so grand when done just right—and so simple to do just right. Use canned pears instead of peaches if you like and serve them from the

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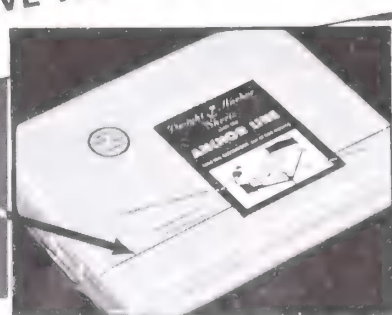
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baking dish. The fruit should be slightly warm and the sauce icy cold. Drain the fruit and lay hollow side up. In each hollow put a dab of butter and sprinkle a tablespoon of sugar over the lot of them. Crumble half a macaroon on each one and press into the butter to hold them in place until cooking sets them. Bake a half hour in a moderate oven.

ZABAGLIONE SAUCE

Beat the yolks of three eggs until very light and foamy with a tablespoon and a half of sugar. Gradually beat in three quarters of a cup of sherry. Cook over water that is just simmering and stir constantly until smooth and thick.

THIRD MENU

Red caviar in lemon cups
Pineapple stuffed lamb
Spinach and Hollandaise
French fried potatoes
Endive salad
Lemon Sherbet with sweet cherries

Red caviar costs about half as much as the black and is attractive for holiday meals because of its deep coral shade. Besides, it is much milder in flavor, which makes a hit with lots of people. Cut a lemon the long way and hollow out the two halves. Fill one with red caviar garnished with a spray of watercress or parsley. Fill the other half with finely chopped white of hard boiled egg and minced onion and garnish the top with the yolk of the egg put through a sieve. A quarter of a lemon on the side. Do all this fancy business hours ahead of time if you like and, covered with wax paper, store in the refrigerator.

PINEAPPLE STUFFED LAMB

5 lb. shoulder of lamb boned
5 slices of bread
 $1\frac{1}{2}$ cups crushed pineapple
celery seed
2 tablespoons melted butter
juice of $\frac{1}{2}$ lemon
salt, pepper, flour—and a little more butter

Crumble the bread and fry until light brown in the two tablespoons of butter. Add a teaspoon of celery seed, the pineapple well drained, salt and only a little pepper. Stuff the pocket which the butcher has so kindly made. Sew or fasten with skewers. Rub the meat with soft butter and sprinkle with the lemon juice and a slight coating of flour. Brown in a hot oven and then cook slowly for two hours.

Everybody just naturally expects green peas with lamb so, simply to be different, we'll give them spinach. Cook the leaves whole and long enough to only soften them and keep the Erin Ga Bragh shade. Practice up on your Hollandaise ahead of time or buy it ready to serve in jars.

LEMON SHERBET

$\frac{1}{2}$ teaspoon gelatine
1 teaspoon cold water
2 cups boiling water
1 cup sugar
 $\frac{1}{2}$ cup lemon or lime juice
1 egg white
pinch of salt
green coloring

Soak the gelatine in cold water five minutes. Cook boiling water and sugar together for five minutes. Add gelatine and stir until dissolved. Add fruit juice and, with cold control turned to coldest, freeze to a mush. Turn into a bowl, add a few drops of coloring to make it a pale green, beat with Dover water. Return and freeze

to mush. Beat again and fold in the egg white which has been stiffly beaten with the salt. Freeze and then turn cold control about half way up.

CHERRY SAUCE

For the sauce take a can of the dark, sweet cherries and cook rather thick with another half cup of sugar and a pinch of cinnamon. Chill and pour over the sherbet when serving.

MENU FOUR

Chinese chicken soup
Baked ham with prunes and apricots
Escalloped hominy
Green beans
Chicory salad
Ginger bisque
Coffee

CHINESE CHICKEN SOUP

Cook fine noodles in chicken broth and add inch-long straws of celery and onion. When the noodles are done the vegetables will still be slightly crisp—which is as they should be. Serve with a lengthwise slice of hard boiled egg floating on the top of each bowl.

BAKED HAM

6 pound end of ham
whole cloves
onion
bay leaf
celery tops
12 prunes
12 apricots
pineapple juice
bacon
prepared mustard
brown sugar

Boil the ham the day before with the slice of onion, a bay leaf, a few cloves, celery tops. Allow about fifteen minutes to the pound and simmer slowly. Let cool in the water. Skin and spread with mustard, stick with cloves, press on a thin layer of brown sugar. Bake slowly for half an hour and baste with pineapple juice. Soak the prunes for an hour and the apricots half the time. Stone the prunes and wrap each with a half apricot in a piece of bacon. Place around the ham and cook until bacon is crisp.

ESCALLOPED HOMINY

Drain a can of hominy and turn into buttered baking dish. Dot top with butter, pour over a half cup of milk. Cover top with bread crumbs mixed with a little grated Parmesan cheese. Bake slowly a half hour. A few sprinkles of freshly ground black pepper add to the flavor.

CHICORY SALAD

This is that funny, curly-looking stuff that reminds me of a permanent the first week. Anyway it is delicious and sets off a rich meat like baked ham. Get the chicory crisp and chill well. Keep the salad bowl in the refrigerator several hours, too. Then rub the bowl with cut garlic, add a tablespoon of finely minced onion and the crumbled yolks of two hard boiled eggs. Add the chicory cut in reasonable lengths. Dress at the table with olive oil and lemon juice and a dash of tarragon vinegar.

GINGER BISQUE

18 marshmallows
1 cup milk
1 cup heavy cream
 $\frac{3}{4}$ cup preserved ginger

Heat the milk and melt the marshmallows in it—stirring smooth. Let chill. Fold in the cream beaten and the ginger chopped rather coarsely. Freeze without stirring. Be sure to drain the ginger from the syrup. Use extra syrup as sauce.

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by HELEN MORRIS

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- "Illustrations of North American Pitcherplants," Walcott. The Smithsonian Institution, Washington, D. C.

SUBURBAN PROBLEMS

CONTINUED FROM PAGE 68

Shade, limited space, a stubborn clay soil, much under-the-Maples bareness and that ghastly black drain I learned to compensate for. The neighbors' lumbering, four-footed treasures, their poorly drained fish pools and the encroaching roots of gnarled, non-flowering Lilacs and shrub Altheas, planted just at my boundaries, became a matter for philosophy.

My first step was to get a good landscape architect to discuss the situation with me and draw a simple planting scheme for my future guidance. Then I had a first-rate nurseryman prune the old trees in no half-hearted way and open them up to let in all possible sunlight.

This letting in of sunlight through the tops of the trees and the removal of many low branches doubled the available planting area. In one place to the south I have been able to grow fifty choice Chrysanthemum plants because the Mulberries along the fence were severely pruned above and below. This plot, containing only the best varieties in a long season range, is a

very much appreciated substitute for a former garden planted in country abandon to Chrysanthemums alone.

Even after the pruning, however, there was a predominance of shade. But what a charming drawback this has proved! When I came here there was a twenty-five-foot space at the side where two towering Maples brooked no interference. Beneath them not a blade of grass raised a humble head. In every storm, water washed furiously down, cutting deep channels and carrying away the top soil to the bottom of the lot. A cement walk three feet from the house side did not improve the outlook.

But behold it now in its second spring! Here is a quiet forest glade, a Daffodil walk and a ferny glen. In April myriads of white and yellow blossoms dance in every breeze while tight fern cones springing up around them promise to unfurl their fronds in time to cover up the May maturity of the Narcissus foliage. For all its first look of hopelessness, this barren area has given me an opportunity to

achieve the most attractive ground-cover planting in my garden experience. And the ferns have multiplied so rapidly that even after one season I divided the thrifty ones into enough sections to cover several other unlikely spots about the place. In the narrow strip between path and house, Laurel thrives. Behind it English Ivy, climbing up the gray stones of the house, makes a pleasing background for the ferns and Daffodils along the walk, while the Laurel bloom in June extends the flowering season. Then where the shade of the first Maple encroaches on the front lawn, another type of ground cover has proved a March delight. Amidst a setting of procumbent English Ivy I planted three dozen bulbs of yellow winter Aconites and as many lilac-colored *Crocus tomasianus*. Almost before the snow is gone these show alluring colors which attract every passerby.

Aside from a fortuitous choice of material it was two inconspicuous strips of retaining stones placed in shallow ledges, one at the bottom of the gentle slope and one through the center, which have made this ground-cover garden a success. A liberal incorporation of sand here and elsewhere has gone far to lighten the clay, which is such a rich and pleasing medium for established plants but so baking and discouraging to youngsters their first season in our garden.

On the north side of the house, a neglected weedy strip has proved sunny enough in its lower open portion to accommodate my cold frame. I slanted it well to catch every possible ray of sunshine and, though it isn't ideally situated, as my country friends dubiously point out, it seems to serve its purpose. Last fall dozens of thrifty Pansies and Forget-Me-Nots emerged from its healthful seclusion to adorn the long border and I've had grand luck there with many kinds of cuttings, particularly those of the double-flowering Arabis.

At the far end of the property, just across the back of the lot, I made a second shady woodland garden. Here under the tall old trees I planted a Forsythia grove with fifty Narcissus Bernardino beneath it, a young Weeping Willow tree for green contrast and two favorite small flowering trees, the White Fringe and the Silver Bell, which revel in a woods' edge situation. Only the swelling of the garden purse is now awaited to complete this scene with the lavender *Azalea mucronulatum* at the base of the golden Forsythia.

There is also autumn glory here in a clump of *Viburnum opulus* bushes with their shining scarlet fruit. These have a double function. They form a pleasing green background for a white bird bath and likewise a shield for a small but necessary compost pile.

Yet all these are but side ventures. The garden proper is a perennial border, extending the full seventy-foot length of the rear plot with a straight edge twelve feet from the fenced property line. Until I actually began collecting material to plant these 840 square feet I had no idea what a really vast border my small place was going to contain. In such an area I find room for repeated effects from April well through October with emphasis on bulb time in spring.

Best of all, this border situated in the only sunny stretch does not break into the open lawn, so important to a

spacious, restful appearance. Because it is a boundary feature and wide enough I added a few shrubs and small trees to give it height and stability. Around these, seasonal dramas have been planned. The white *Magnolia stellata* blooms in April above drifts of single early Pink Beauty Tulips with white Arabis and lemon *Alyssum citrinum*.

Bechtel's pink-flowering Crabapple is the prima donna of a June opera of yellow Tulips, Ellen Willmott, blue Flax and Newport Pink Sweet William. But the loveliest section of all is that which adjoins the woodland at the end of the border. A pyramidal flowering Cherry, a pretty pink variety, Amanagawa, rises above a spring lyric of Mertensia, White Lady Narcissus, pink Bleedinghearts, blue Forget-Me-Nots, flowering Anchusa, yellow Primroses and sweet Oconee Bells (*Shortia galacifolia*) with more edging Arabis and Alyssum backed by Heavenly Blue Grape Hyacinths. Through the center of the border run strips of Iris, clumps of Phlox and Chrysanthemum, five accenting Peonies and three expanses of Delphinium, which like my clayey soil, with Hollyhocks, Foxgloves and tall hardy Asters for the background.


The unusual width of the border makes possible a rich display, but gardeners who object to stepping right into the bed while they cultivate can get almost the same effect by leaving a lawn-mower's width of turf through the center and planting two separate five to six-foot panels on each side. I could not bear to give up this extra space and have not found the twelve-foot bed, approachable only from the front, too inconvenient.

Such has been the general plan of attack. In dealing with various none-too-obliging nooks and strips of my suburban garden I have come to depend on certain sturdy stuff. Front terraces, of course, must be sodded, but the lovely shrub, *Abelia grandiflora*, is charming to cover those in the rear. When nothing else will endure I plant Japanese Barberry for a bush, upright Hawthorn (*Crataegus crus galli*) where I need a tree. I do not attempt to cover the shaded boundary fences with Roses. Without considerable sun even the sturdiest rambler becomes a miserable mildewed mass. Instead I use the Silver Lace vine, the Trumpet Creeper, Virgin's Bower and Bittersweet, with dependence on the annual Scarlet Runner Bean for quick delight.

I have found that Forsythia, Pepperbush and Oakleaf Hydrangea are obliging about shade. At their base, where there is no sun at all, will thrive the old-fashioned August Lilies in white and purple, annual flowering Tobacco and rosy shaded *Impatiens holstii* (a "find" I rely on from April 15 sowings in the cold frame) and tuberous-rooted Begonias.

As I see it, the secret of success in the suburban garden depends first on finding the proper plants for given situations which though puzzling cannot be altered, and second on using to advantage every small planting area. Even the three-cornered hard-trampled plot at the intersection of the back steps and two walks proved just the place for a lavender Wistaria and yellow *Rosa hugonis* bedded in blue Pansies! There's no telling what miracles can be wrought with improved soil and the right plants.

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THEY DID IT THEMSELVES

CONTINUED FROM PAGE 47

lights the upstairs hall and stairway as well. With the exception of the upholstered chairs, Mr. and Mrs. Mortellito made all of their bedroom furniture. The mantelpiece and built-in chest of drawers are of waxed walnut. The bed is white lacquer with diffused lights so placed in the headboard that they shine over the left shoulder. Low tables on each side of the bed are finished with yellow leather. The carpet is deep plum, and the chairs and chaise longue are covered in gray-beige lapin cloth. The painting by Mr. Mortellito above the mantelpiece and the many books in the niche by the door are the walls' only decoration.

Air conditioning assures the nursery of an even temperature and properly

humidified clean air. Here again all the furniture was designed by Mr. and Mrs. Mortellito and made in their own small factory. The walls are white, with little Jebba's favorite toys and animals being added one by one to the mural decorations. The bottom part of the sea-blue crib is built in and has two ample drawers and shelves for books and toys. The crib itself is detachable and when outgrown a toy cupboard or shelves will take its place. All the wall pieces match the crib except the corner cupboard, which is white with bright peasant decorations. The nursery chairs are white with gay leather seats and backs. The table, also white, has a blue top with animals etched in white. The carpet is black.

1956 BUILDING IN REVIEW

CONTINUED FROM PAGE 77

ator). And to make summer air conditioning more readily available there are new portable small room units which circulate, cool and dehumidify the air and which require no special plumbing or wiring (General Electric, Adco). And there is at least one new entry into the room heater-humidifier field (Burnham Boiler). Another interesting trend, that will increase the use of coal, is seen in the automatic stokers (Stokol, Iron Fireman, Kelvinator, Herman Nelson, Anchor Stove & Radiator) and in a new system that makes pulverized coal available for domestic use (Gaskoal). New valves have made smaller pipes possible with a hot water system and radiators as small as those used for steam. And a new type of concealed radiator specifically provides both convected and radiant heat in one housing (American Radiator).

Electric wiring has been improved by the new radial system which by its special arrangement of circuits makes the whole system more flexible (General Electric). New continuous "plug-in" strips with outlets every 6" also give increased flexibility (National Electric Products). The admittedly convenient circuit breaker is now available to the smaller householder less expensively (Westinghouse, General Electric, Square D Co.).

Equipment for the kitchen is making these rooms constantly more attractive and efficient. Highly significant is the integrated kitchen. This includes all the essential equipment reduced to standard units which may be purchased separately and combined as desired or bought as a complete package (Accessories Co., Crane, General Electric, Westinghouse). Ranges are growing constantly handsomer and more easily operated: all refrigerators more convenient and the kerosene stove has emerged in a new streamlined design (Florence, Perfection). That vexing problem of garbage disposal is ingeniously solved by the "kitchen pig," an electric device which grinds refuse finely enough to be flushed down the drain (General Electric). There are also new low-priced ventilating fans (General Electric, ILC) and a svelte, square water heater that will fit tightly into a corner (Westinghouse).

Bathroom fixtures have blossomed forth in attractive new dress. The year has seen an epidemic of new ones. One line of light weight steel ware has a non-slip tub (Briggs), other tubs have built-in seats (Briggs, Crane and Kohler) and there is a "Nu-bidet," an American version of this familiar continental fixture (Kleensan). Completing the unit bathroom which appeared a short time ago is the unit toilet affixed, as are lavatory and tub, to an interlocking section which becomes part of the wall of the room (Accessories Co.). The new Crane fixtures incorporate an entirely new design for faucets. Reflecting the continued keen interest in diets and weights is the scale that folds away into the wall (Wall Weight).

Windows, increasingly important to the house, are becoming more easily operated and more efficient in every way (Anderson and Fenestra for casements, Kawneer for aluminum or bronze double-hung, Curtis for wood double-hung units). Condensation, a problem in air-conditioned houses, is now being faced by several manufacturers (as Anderson, Thermopane, Fenestra) in their production of double glazed windows. (See November HOUSE BEAUTIFUL). Increasing is the use of translucent glass brick both for outside walls and partitions. These structural units admit light and provide some insulation as well.

New Building Materials

Better controlled heating has emphasized the importance of insulation and weatherproofing. New in the insulation field are: glass in fibrous form to be blown into stud spaces or used as batts (Corning, Owen-Illinois); Zonolite, an expanded mica in granule form (Shundler); Kimbatts of wood fiber (Kimberly-Clark); Milcor-Silvercote and Ferro-Therm, resistant to radiant heat (Milcor Steel, American Flange Manufacturing Co.). For insulation against dampness as well as air and heat is electro-sheet copper which may be bonded to Kraft papers or rubber compounds (American Brass). A pronounced trend in the rigid insulation boards, used also as finish, is the recognition of joints.

By beveled edges, grooving, change in color and new finishes these boards are becoming increasingly useful as interior wall finish (Temlock deluxe, Celotex, Nu-wood, Insulite).

For walls and roofs there are Cementop shingles with an extra surfacing of special cement of new fast colors and white asbestos siding and silver gray cedar-grain shingles (Johns-Manville, Ruberoid). For inside walls there are Granitex, a new white finishing plaster that can be painted or papered within four to seven days after use (American Building Products), and a new washable flat paint that dries in two hours (DuPont).

Synthetic resinous materials (Bakelite, Catalin, Formica, Plastikon, Vinylite, etc.) are finding new uses in door knobs, light fixtures and various architectural details.

For Special Reference

This is admittedly only a summary rather than a discussion. For specific treatment of many of the subjects already mentioned and many more besides, consult the Spring and Fall issues of the HOUSE BEAUTIFUL BUILDING MANUAL. And this roster of pertinent articles published throughout 1936 in HOUSE BEAUTIFUL should prove helpful. The list is chronological, and page numbers follow the titles.

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Photographs on pages 74 to 77 are by Thomas F. King, Buckingham Studio, J. C. Allen and Son and Drix Duryea.

PLEASE TELL ME

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Obtain a small tube of decorator's oil color; moisten the wood to be stained with a little linseed oil and then, with the hand or a bit of rag, work in just enough stain to obtain the desired color. The quantity of color required is very small and if your first effort is not successful wipe off the application with linseed oil and try again. Let it dry for twenty-four hours before finishing. Next, mix equal parts of denatured alcohol and brown shellac; apply very quickly with a very stiff brush, brushing out each time until the brush is almost dry. Use two or three coats of this, letting it dry between coats and if necessary rubbing down lightly with very fine sandpaper or steel wool. Having sealed the pores of the wood by this foundation you may wax it with so-called black wax.

Q. I have a summer cottage finished with "novelty" siding outside and painted wallboard inside. The window and door frames I know have zinc flashings and yet in severe rainstorms rain comes in over the windows and in some places between the strips of siding. What can I do?

A. It is difficult to give you suggestions without knowing the full story of the construction used in your house. Did you use wood sheathing between the novelty siding and the studs? If so, was building paper used between siding and sheathing? Well-lapped

novelty siding properly nailed in place should not let the rain through nor should your windows and door frames leak if properly fitted and flashed at their heads.

Q. When we used knotty pine in our remodeled house we did not know that the knots should be shellacked first. Now the pitch is beginning to show through the paint. What can we do?

A. The only way I know to remedy your difficulty is to go all over your wall with a coat of shellac. Use white shellac, one part shellac to two parts alcohol. When this is dry give your wall one more coat of paint. I think this will permanently cover the stains.

Q. What is the advantage in laying wall sheathing diagonally and does this also apply to a stucco house?

A. Tests made at the Forest Products Laboratory for the National Lumber Manufacturers' Association show that wood sheathing applied diagonally is four to seven times as stiff and seven to eight times as strong as when applied horizontally. The use of three or four eight-penny nails in place of two on diagonal sheathing also increases the stiffness from 30 to 100 percent. Diagonal sheathing, however, should never be used under stucco for the following reason: wood shrinks across the grain; in a board this means that it shrinks across the width. When sheathing is applied diagonally



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what is called a "force couple" is developed by the two nails which attach the board to the stud. This means briefly that there is a pulling in two directions which has a disturbing effect upon the stucco and causes it to crack. When sheathing is applied horizontally its shrinking is in the same direction as the shrinking of the stud to which it is nailed, and so there is no such disturbing result. The only reason for ever applying it horizontally under any finish other than stucco is that it is less expensive because less labor is involved.

Q. Can I buy the plans of the house shown on page 48 of the July issue?

A. HOUSE BEAUTIFUL itself never sells the plans of houses published in the magazine. We are, however, always happy to put readers in touch with the architect to make any mutual arrangement which may be possible in the particular circumstances. There seems to be no fixed custom among architects about reselling plans. Most of them, however, do not sell plans which have been designed for clients

as was the one you refer to. Plans made for stock houses or for real estate developments are sometimes resold. Or often an architect will have made plans for an associated group of architects from whom the plans may be purchased.

Q. Please tell me the proper way to clean a Caen stone mantel.

A. If your mantel is of real Caen, the task of cleaning it is not an easy one. This stone is very porous and any attempt to wash it may force the dirt into the pores of the stone and leave a blotchy appearance. Unless you have a professional stone cleaner, familiar with the work, I should advise you to leave the matter alone. These professional cleaners sometimes sandpaper the stone with fine sandpaper, sometimes clean with a gum which acts like an eraser, and sometimes use other methods, the method being varied to meet the conditions with which they are faced. It is not work for an amateur and I think the natural appearance of the aged stone preferable to unsuccessful cleaning.

STOP FIRE!

CONTINUED FROM PAGE 72

and help to control it until the fire department can arrive. Action during the first five minutes can be more effective than all the work of the firemen in the next hour.

Ideally, you should build of completely incombustible materials and only those. And you should furnish with fireproof furnishings! Practically you would neither be able to do this—nor need to. There is no doubt, however, that the solid masonry or concrete house, with steel beams and nonflammable roof, is less likely to harbor a disastrous fire than the frame house. With the contents of the house, you start from scratch no matter what type the container, though the harder it is to burn the house the less likely the furnishings are to be burned except by direct ignition. But not everyone wants a masonry or concrete house, and not everyone can afford it. For it is still more costly to build than the wood frame type, whatever the exterior finish may be.

It is with the frame house, the most usual type, that we are now concerned. At once we call your attention to the large diagram on the opening page. It is really a map of fire routes and way stations in the frame house in

which no real provision has been made for the prevention or retarding of fire. Within fifteen minutes, a fire starting in a rubbish barrel in the cellar of a house such as this might have taken the course the map indicates. And if this happened at night, in the same fifteen minutes every occupant might be either unconscious or dead. Not burned to death, of course—not yet. They would simply have been suffocated by gases and superheated air.

Notice the small red arrows within the partitions on the diagram. These represent the travel of this same superheated air ahead of the actual flames. Notice that while only hot air goes up the unprotected wooden clothes chute, flames burst out the top. This simply indicates that the accumulated air and gases at the top were hotter than the temperature at which wood will ignite spontaneously. When this occurs, the air and gas become flame. The same process may take place within partitions and in stair wells. Start a quick hot fire in the basement. Let the heat push up into the air spaces under the roof, and in almost less time than it takes to explain it the house is doomed.

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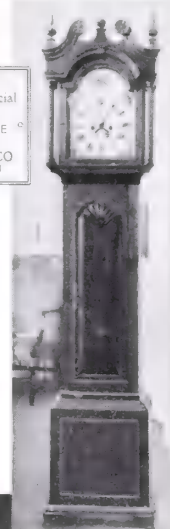
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Statement of the Ownership, Management, Circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of HOUSE BEAUTIFUL combined with HOME & FIELD, published monthly at New York, N. Y., for October 1, 1936. State of New York, County of New York: ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry M. Dunlap, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the HOUSE BEAUTIFUL combined with HOME & FIELD and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Hearst Magazines, Inc., 959 8th Ave., New York City; Editor, Kenneth Stowell, 572 Madison Ave., New York City; Managing Editor, none; Business Manager, Harry M. Dunlap, 572 Madison Ave., New York City. 2. That the owner is: Hearst Magazines Inc., 959 8th Ave., New York City. Sole Stockholder The Hearst Corporation, 100 West Tenth St., Wilmington, Del. Sole Stockholder American Newspapers, Inc., 100 West Tenth St., Wilmington, Del. Sole Common Stockholder, W. R. Hearst, 111 East 57th St., N. Y. C. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: NONE. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Harry M. Dunlap, Business Manager. Sworn to and subscribed before me this 21st day of September, 1936. (Seal). Reginald West, Notary Public, Queens Co. No. 2516. Reg. No. 2518. Cert. filed in N. Y. Co. No. 518. Reg. No. 8W312. My commission expires March 30, 1938.)

How, then, to prevent the travel not only of fire when it starts, but of the heated air and gas which the fire inevitably pushes ahead of it?

First of all, by "fire stopping" all partitions and intersections of them.

Second, by making it difficult for either fire or superheated air under pressure to reach clear routes which cannot be blocked entirely, such as clothes chutes and stair wells.

Third, by sealing off, by either fire resistant or nonflammable materials, the areas where fires are most likely to start.

Fourth, by so constructing chimneys that they are isolated, and insulated, from contact with any combustible material.

Fifth, by placing all equipment in which fire is ordinarily used so that it cannot ignite inflammable materials or construction around it, and by insulating or ventilating heating pipes where they pass near or run through inflammable materials.

Sixth, by making sure that all electric wiring, fixtures and outlets, all gas lines, joints, connections and equipment are of the best quality, installed in the best way and with the finest workmanship.

Seventh (and this, too, should be included as a proper part of the construction program), by providing at vulnerable points, notably in the basement near heating equipment and the stairs, automatic signaling or warning devices and some form of automatic extinguishing system.

Now, if you have not already done so, or even if you have, turn back to the large diagram, and from it follow the long guiding arrows to the smaller drawings and explanatory captions on the facing page. This will amplify and explain the first six of the preventive points mentioned above.

For the seventh point: you should know something about fire extinguishers, both manual and automatic, and warning devices. The familiar hand tanks with dangling hose are good to have, as are the smaller pump types. But they must be checked regularly at least once a year and kept filled. Too, they must be kept where they will be handiest in case of a fire. Ask your fire department to do this. Never put extinguishers in closets. Never hang them too high. Do

not fasten them so that they cannot be instantly freed.

The automatic extinguishers are better in every way as the regular army of defense. The new ones (there are at least two which sell for less than \$20) let go either when the temperature rises to a certain temperature, say 165°, or when the temperature rises at too rapid a rate within a given time. They are charged with liquid, but this emerges, spreads and falls as a non-poisonous gas to blanket any kind of fire beneath. The logical place for them is the basement, with one surely near the heating equipment and as many as half a dozen elsewhere, depending on the area to be covered, if you want to protect the entire cellar. Automatic sprinkler systems which will protect the basement and are served by the ordinary domestic water system may be installed for under \$100 in the average house.

Whatever type of extinguishers you install, you would be wise to include an automatic warning system such as those which ring a bell, close a circuit of signal lights or start a siren when the temperature at the control points rises dangerously. It cannot be too strongly emphasized that not only your house but your very life may be needlessly sacrificed if a fire burns even five minutes unchecked.

About carelessness with electric appliances, matches, cigarettes, kerosene, cleaning fluids, oily rags and rubbish generally we shall not speak here, though the damage such carelessness causes runs into the hundreds of millions annually. No house, however it is built, is invulnerable to carelessness. The inside of any house may be completely gutted even though the paint on the exterior remains unblistered.

But carelessness in allowing improper construction is avoidable, predictable, and inexcusable. Such heedless stupidity in the building of houses is definitely on the increase today and has been for a decade, despite the development of fire resistant wall boards, insulation, metal lath, gypsum plaster, all metal equipment and the like. When you build, insist that your architect advise you of *all* the aspects of fire prevention available. And make your budget recognize the importance of at least the basic ones.

SALVIAS

CONTINUED FROM PAGE 67

if adequate protection in the winter is given. *S. heerii* is another red-flowered variety which must be wintered indoors. It comes to us from Peru—and has flowers of a fine red color. Our grandparents flowered this in their conservatories in the winter

and it may be said in passing that varieties like *S. pittierii*, *S. greggii*, *S. rutilans*, and *S. heerii*, if lifted and brought indoors with the first frosts, will go on flowering right up to Christmas and after, making a brilliant note in the house.

All these *Salvias* are, of course, relations of the humble Kitchen Sage, *S. officinalis*, and *S. officinalis rubra*, the red-leaved Sage! The latter was formerly more esteemed than the ordinary green Sage, and is stronger in flavor. Sage tea is an excellent tonic—and can be made by putting two large handfuls into a pint of cold water

and bringing it to the boil. Drink it cold, of course. If one does not like the taste "neat," the juice of half a lemon will make it palatable—with sugar to taste. This, bottled, also makes an excellent mouth wash and is particularly good for removing stains from the teeth. Incidentally, red Sage makes a charming under-planting for *Lilium regale*. The Sage keeps the Lily roots cool, and shows off to perfection the splendid trumpets, with their faint purple stain on the outside which seems to echo the red of the Sage. Altogether the *Salvias* are a delightful family of which it is impossible to have enough in our gardens. Our grandparents knew and loved these plants. But then is it not being established that our grandparents often were much wiser in their generation than we supposed "children of light"?



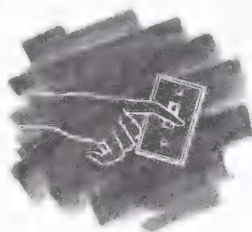
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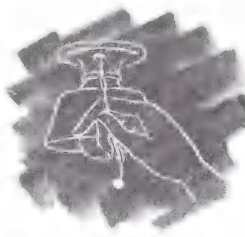
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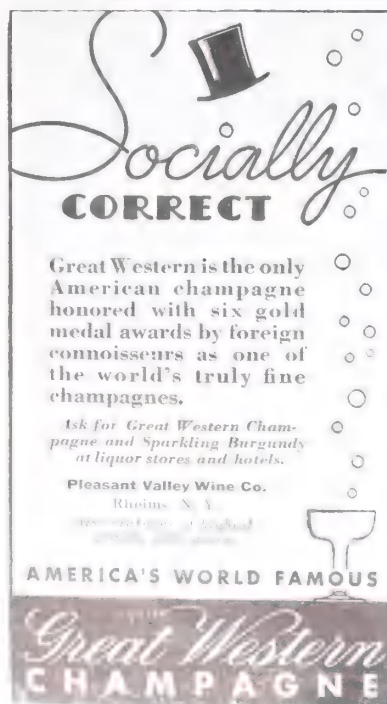
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suggested menus.

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food *and* drink BAR

New Shop. Bellows and Company, realizing with the wisdom of experience that wine needs things to go with it, have opened a shop right next door to their present one on East Fifty-second Street. There is the same bow window with little panes that always gives us a slightly Dickensian sensation; and, inside, the shop is paneled in pine and lined with such food as you will find only in the very best markets all over the world. There are cheeses in wine, English plum puddings in Bellows' own brandy, Kentucky and Virginia hams cooked in wine, English biscuits and jams, caviar, foie gras, curries and one of the most exciting collections of tea in the city. (And don't ask us what connection tea has with wine. Just be grateful to Bellows for thinking of it.) If you like China tea, there is your old favorite, Earl Grey, and also Lapsang Souchong which deserves your attention. In the India teas, there are two which have been blended especially for Bellows and Company. One is Regent's Blend and the other Buckingham Blend. It would be fun to try them out on those of your friends who are tea connoisseurs, for you can be certain of their quality.

Accessories to Wine. Besides food, Bellows with admirable logic have included a full line of wine glasses, designed for them by their president, Mr. Frederick Wildman, together with Mr. Julian Street. Some of them are of the finest imported crystal; others are less expensive and domestic. But all of them are simple, and, as a point of interest, slightly curved in at the top, to hold the bouquet of the wine. There is, too, a cookbook library which should make a *cordon bleu* out of a bride.

And, as a climax to all this, you can drop in at any time and consult with an expert about what wines to serve with what food for what people. In fact it will be impossible, from now on, to give one of those dinner parties that make your husband proud of you, without stopping in at Bellows first.

French Brandy. One of the nicest presents you can give a male on Christmas is a bottle of brandy; naturally it would have to be the very best. So if you're wondering about a gift for any of your masculine loved ones, wrap up a bottle of Otard's Cognac Brandy and watch his face when he unties it on Christmas morning. The firm of Otard was established in 1795, and its product is just as good as traditionally fine brandy should be.

Makings. And speaking of masculine problems, an especially grand solution is offered by the Schenley Import Cor-

poration. In a sturdy basket is a bottle of Silver Wedding Gin, one of Old Schenley Blended Rye, Dewar's White Label Scotch and Noilly Prat French Vermouth.

Domestic Wine. The same idea has been carried out by the Taylor Wine Company, who have put up a Christmas basket of six bottles of wine grown in New York State. Two of the bottles are Chateau Rheims white wine, and four are of Chateau Rheims Red. All are packed in straw.

Mothers Like Food. Mothers are difficult people to give things to. They are so apt to "have everything" that their families are generally reduced to presenting them with mounds of silk stockings or a lawn-mower, both nice things but sometimes not very imaginative. Heinz has fixed things nicely, however, by filling a bamboo hamper with such things as crabapple jelly, stuffed olives, beefsteak sauce and India relish. Mothers are universally won by good food—and the hamper is useful for picnics next summer. If the mother you have in mind is the cake-box type rather than the picnic hamper type, Heinz Treasure Chest, also filled with delicious Heinz tit-bits, is a good bet.

Smoked Beef. Every year we go on about the smoked turkeys you can get from John Brown, 199 Main Street, Ossining, New York (telephone, Ossining 670), and this year is no exception. They are the best turkeys you ever ate, and you can get them for \$.63 a pound. There is a touch of garlic somewhere in their make-up, but just enough to make the flavor incredibly delicious. Sliced paper-thin, they are marvelous as an hors d'oeuvre. This year you can also get a new product: smoked beef. They send you the first six ribs, at a net weight of about 20 lbs., for \$.55 a pound, and you'll be remembering how good it was next Christmas, just as we are about to remind you again.

Plum Pudding. No Christmas is complete without its plum pudding; and we have strong convictions about them. In the first place, any plum pudding which is brought harmlessly into the dining room without blazing brandy over it is hardly worthy of the name. Let's observe the traditions to the hilt, if we observe them at all! You don't have to pour much brandy over a pudding to make a fine theatrical effect when you put a match to it. But we are all for theatrical effects, especially on Christmas. Richardson and Robbins have delicious plum puddings, and so do a number of other people, so that it's no longer necessary to spend days making up your year's supply in a wash boiler. (That's the way our grandmothers did.) One further point about plum puddings we think is worth mentioning: Be sure to serve vanilla ice cream, too, the French kind that is smooth as velvet and yellow with eggs. Not only is it a glad sight to those guests who can't cope with plum pudding (or think they can't, poor things), but plum pudding *and* French vanilla ice cream are natural affinities—like frankfurters and sauerkraut.

Hot Punch or Cold. If you're in the habit of holding open house on Christmas you might try hot punch instead of the usual cocktails. It's a delicious and convivial drink—to make it, boil a cupful of water, to which has been added a whole clove and two tablespoons of sugar. Take it off the flame and add some pieces of lemon peel and three quarters of a cup of Scotch whiskey. Then bring it to just below the boiling point. If you have a tea or coffee urn, with a spirit lamp under it, you can keep this hot indefinitely, always ready for late arrivals.

Some people prefer to take their Christmas spirit cold, however, and here is a suggestion for them. Mix two cupfuls of tea, a half-cupful of lemon juice and a half-cupful of sugar. Add three cups of Bourbon whiskey, a cup of Jamaica rum and the grated peel of two lemons. After letting this stand for twelve hours, strain out the lemon peel and serve with cracked ice.



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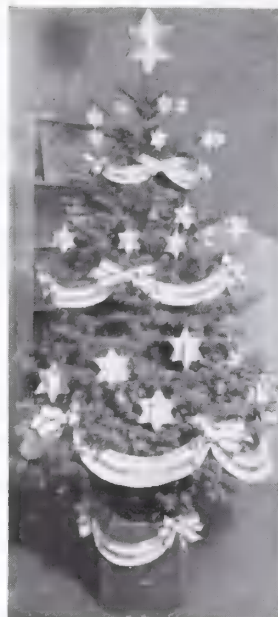


CHRISTMAS NOTES

If you want to scribble down a few more notes about novel ideas for the Christmas Parade of festive decorations, you can try some of these. To make the same old window more cheerful and seasonable, put a bell on a small bracket. Then trim it with sprays of holly, or bits of a pine tree. Hang a bright bulb inside. The effect is very gay. Lighting and setting by General Electric Co.



Above is a red Cellophane tree which makes a grand table centerpiece. It also comes in green, light blue with silver, red and white candy stripes, or frosted white. The unusual stars are made of opaque drinking straws, which are frosted. Marshall Field, Chicago.



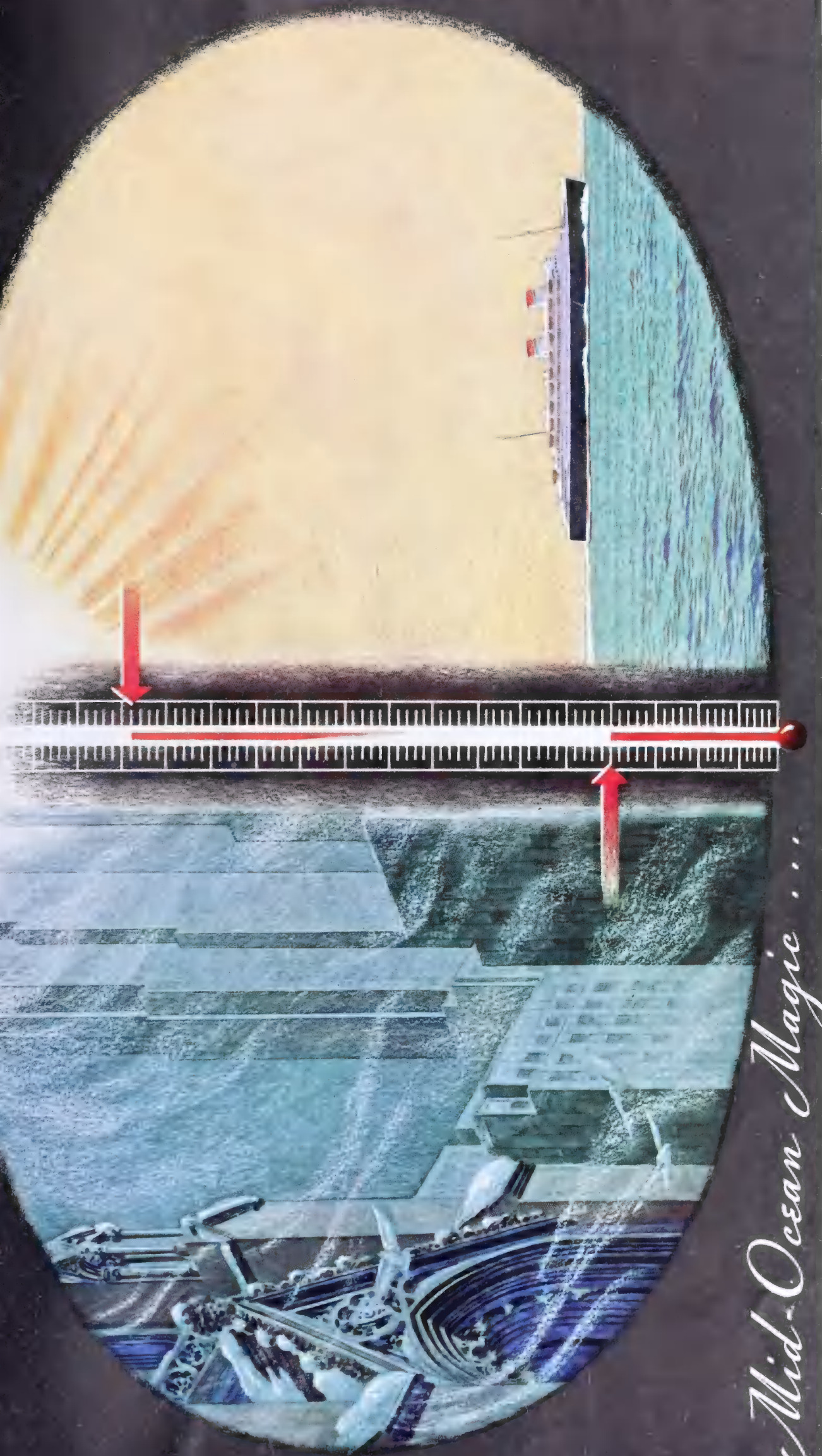
SCHNALL

On the left is an example of Christmas tree decoration in keeping with the spirit of today. Designed by Clem and Nixon Hall, the bows and garlands are white and aluminum, wired at each end. Stars in plain aluminum. Good from year to year. W. & J. Sloane, New York.

Below is a most effective table centerpiece. Place a silver wreath on a mirror, and connect one or two strings of Christmas tree Mazda bulbs in the center of the wreath. See that the bulbs light and then heap silver balls on top of them. Arranged by the General Electric Co.



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as many as ten fascinating ports, the newly remodeled Saturnia or Vulcania. On any of these brilliant liners, enjoy the added delights of a "cruise" for 1000 miles east of Gibraltar at no extra cost!

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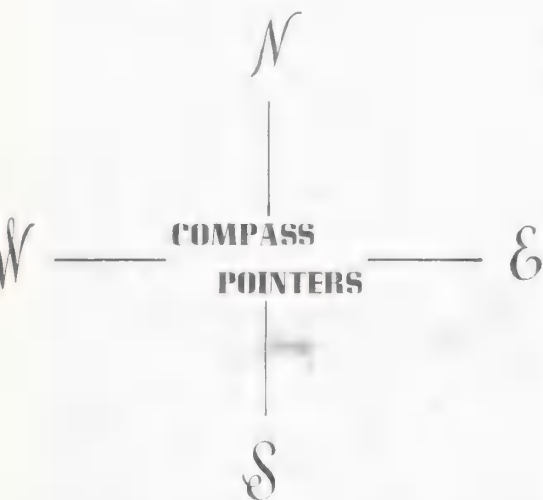
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NORTH BAY, JAMAICA

"Mawsh me down an' pay me dahmage!"

Such may be your welcome to the Island of Jamaica, British West Indies, if old Charlie, the knave of the waterfront, feels like flinging his huge India-rubber body before the wheels of your automobile. It is just his gentle way of trying to extort rum money for a pleasant week-end. The Island is overrun with blacks, all of whom speak an outrageous brand of English—outskirts-of-Oxford comes as close to describing it as anything I can think of.

A shilling will take you quite a way in Jamaica, and a horse-back cruise about Kingston is well worth while. You will enjoy the youngsters in their flour-bag Mother Hubbards as well as the older folk whose geniality fades only when you produce your camera and try to take their pictures. Alas! They have learned that there is some commercial value there and you are likely to encounter some rather startling rudeness unless you make a deal with them before you snap your shutter.

You can buy yourself calabash baskets, beads, coarsely-woven straw hats and Planters' Punch. There is nothing useful about any of them—but they're lots of fun. But I dare you to buy a "snowball." The city is fairly overrun with snowball carts, each one named after the owner's particular deity: "Hello Clara Bow," "Snowball Buffalo Bill," "Spree Boy In God We Trust The Early Bird," "Hill Billy Special Talk Hard What You Want." This last means that the owner is deaf and you will have to scream at him to make him hear the particular flavor of hair tonic you want squirted on the handful of shaved ice that constitutes the snowball. All yours for a copper, too—step right up!

Visit the outlying Botanical Gardens for which Jamaica is famous. For your delectation, Mother Nature grows fantastic flowers, fronds, leaves and streamers—lush specimens which fairly burst through the rich loam. Such a maze of shoots, suckers, pods and buds! Strawberries. Sugar, Ginger, Bananas and Citrus—these you can eat. Hibiscus, Orchids, Flametrees, Travelers' Palm and Oriental Bamboo—these you can admire, smell and touch.

Make your headquarters at the beautiful Myrtle Bank Hotel, set like a jewel in its spa-

cious lawn, right on the water's edge at Kingston. From there you can motor to fascinating spots high in the mountainous interior or along the rugged North Coast. Gorgeous sea bathing is yours, magnificent spectacles of waterfalls, tropical jungles (second only to Hollywood in their magnificence), mile after mile of banana plantations, ruins and remnants of the days of Henry Morgan (himself once Governor of the Island).

There is something in the tropics for everyone. You have only to think of your own particular weakness. Food? Cuba's sugar-sweet Morro crabs, her aromatic daiquiris and coffee cocktails, her satiny-textured mangoes and alligator pears of almost football proportions will spell your downfall. Feminine pulchritude? The vivacity, sparkling teeth, liquid black eyes that flash beneath luxurious lashes and arrogant figures of *señoritas* will quicken your heart-beat. Is it music, gayety, the spirit of fiesta? Clubs, sidewalk cafés, dance halls and waterfront dives, all throb with the melodic progressions of the *son* and *danzon*—African rhythms flavored with a dash of Spain. Is it architecture, history, or any 'ologies from archae- to zoo? Your first experience cruising into Havana harbor in the tender, through early morning sunlight, with untrammelled views of her ancient fortifications, enthralling waterfront, the spars of her fishing fleet and the spires of her buildings, the long sea-wall aglint with spray, and the majestic façades of her marble palacios, will be a most satisfactory answer. And visits to the rest of the Island will surely take care of any other hobbies you may have—for Cuba is a vital gateway to the Caribbean.

Swinging south from these islands of the Caribbean across the Spanish Main you inevitably find yourself at the Panama Canal, which still ranks as the foremost engineering achievement of the Western World. It is well worth while learning how American engineers hit upon the expedient of utilizing the dammed-up potentialities of Gatun Lake (the world's largest artificial lake, with an area of 163 square miles and a shore line of 1,100 miles) to make possible the transfer of ocean-going liners between the Atlantic and the Pacific. It may sound



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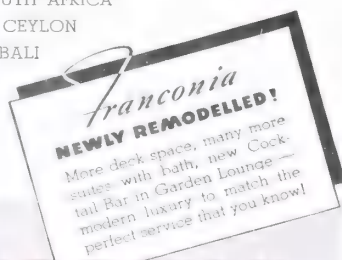
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WORLD CRUISE

is a free bloomer and is one of the most attractive formal decoratives we have seen.

MRS. JAMES ROOSEVELT (Parrella): A striking semi-cactus flower. An even grenadine-red with streaked yellow reverse, which gives a predominant orange-red effect with yellow tints and lightings. Eleven inches by seven—easily possible. Bush five feet. A brilliant flower named for an illustrious lady, regardless of how your political feelings may run.

GREATER GLORY (Salem Dahlia Gardens): Here is a cactus Dahlia with all the qualities of size and vigor of an informal decorative. Early in the season, we noted it as semi-cactus, but as the bloom ages, cactus is the type. A six foot bush bearing rose pink flowers of great size on erect, well-proportioned stems. The flower is both beautiful and artistic and, like its two companions being introduced from the same farm this year, has already compiled an enviable winning record.

AMERICAN PURITY (American Dahlia Farms): A white duplicate of the semi-cactus "Pride of America" introduced by this same firm last year. Pure white with a creamy tint at center of flower. Petals fold back to stem, making a most beautiful effect. Plants four feet with medium green foliage. Achievement medal winner at Chicago and winner in its class at the Pennsylvania Horticultural Society Show.

KENTUCKY SPORTSMAN (White's Dahlia Gardens): An informal decorative, nine to ten inches in diameter with ordinary culture, that is the finest bi-color this writer has ever seen. It was not only popular and a great grower and bloomer in our garden, but it was spectacular as well. Center lemon yellow, with outer sixty percent of the petals a rich amber with old rose reverse. Every petal is evenly and distinctly tipped white. A free bloomer with great substance and fine dark-green foliage. It will be on our "must" list for some time to come. Achievement medal winner Dahlia Society of Kentucky Show.

KEMP'S GREAT EASTERN (J. A. Kemp): This giant informal decorative is the result of a cross between Oringo and Lady Mary Ponsonby. The color is a blend of golden orange and reddish bronze—a beautiful color combination. The bush grows four and one-half to five feet, and flowers fourteen inches in diameter, six inches deep are produced with good culture.

MARYLAND'S AUTUMN KING (Maryland Dahlia Gardens): Incurved cactus at the Washington Show where it was one of the runners-up for the seedling award, but earlier it had some semi-cactus tendencies. Amber with buff reverse—a real autumn color. Flower of great substance on a sturdy stem as large as 12" x 5". Splendid foliage and a fine flower to exhibit. No matter how the type comes it will be a factor in its class and when definitely cactus type will be hard to lick. Good keeper. Won first at the Baltimore Show in the cactus class. This Dahlia may well turn out to be one of the great ones of the year.

WATCHUNG GIANT (James Smith): Another giant informal decorative, with flowers eleven by six inches. Color is deep amber yellow suffused orange carmine. This Dahlia was

highly regarded by the judges at the American Dahlia Society Show in New York and was one of the runners-up to Jimmie Foxx. Foliage dark green and insect-resistant. Beautiful, as well as big.

MOTHER MAYTROT (Berwick-Dahladel): We have watched this Dahlia for two years, both in the show room and growing in trials. The early part of the season, it was shown with unfavorable results due to poor condition, but in the best seedling class of the east at Washington, D. C., in early October, it triumphed over the finest class we have judged in recent years and clearly demonstrated its true worth. Ten to eleven-inch flowers are produced with good culture on a five-foot bush. A slight touch of greenish yellow at base of petals gives center a creamy glow and adds to its attractiveness.

DAVID COPPERFIELD (Salem Dahlia Gardens): It doesn't seem possible that one individual would have three such fine Dahlias in one year, but here is another. Giant informal decorative blooms with color just between true and violet purple. Petals slightly rolled at center intensify color at that point. Flowers easily ten to twelve inches with six foot plant. Blooms set almost on top of stems. Several rows of this variety, "Ripley" and "Greater Glory" in the originator's garden viewed one Sunday in early October, left us almost breathless.

LILY PONS (O'Keefe-Veile): This lovely, soft orange-red, informal decorative has yet to be shown at its best in the seedling class. Blooms easily ten by five inches and larger, held erect on long, slender stems. Bush five to six feet. A needed color and a fine flower.

MISS OAKLAND (Oakleigh Gardens): A pure white formal decorative Dahlia that performed beautifully all season in our garden. Bush four and one-half feet with flowers eight to ten inches in diameter with good depth. Blooms are held facing in an erect position. Certificate of merit at East Lansing Trial Grounds 1935. A Dahlia you can't help liking.

KEMP'S MONARCH (J. A. Kemp): The color of this giant formal decorative is a brilliant salmon-orange blend, shading to bright lemon-yellow at base of petals. Petals large with rounded tips, beautifully fluted involute margins, similar to the ball type. Ten to fourteen inch flowers are held well out of foliage facing and with stiff stems. Plants average about four feet and are free branching and blooming. Kemp's Monarch has dark foliage which is insect-resistant.

CATHARINE CROOKS (Crooks-Veile): At last, here is a lovely clear lavender. Informal decorative with fine stem and foliage; bush grows about five feet. Won in seedling classes at Bangor, Pa.; Beacon, N. Y.; Pennsylvania Horticultural Society and Camden, N. J. Flowers are nine inches or better.

From California I am advised of three Dahlias, all originating with the same grower, none of which have been personally inspected. Their record and recommendation, however, makes them at least worthy of note.

RAMONA (Curtis Redfern): A large semi-cactus Dahlia. Color, cerise suffused with rich tints of violet and maroon. It won the achievement medal at the San Francisco Show.

(Continued on page 106)



NASSAU, BAHAMAS INFORMATION BUREAU

NASSAU—

Magic in a Sunny Island

People will have their fun. The boss may say you'll work better after a week's change, the doctor may advise the sun's rays and new vitamins for your health, or your husband may decide that shipping you off for a month's vacation will cure the shattered nerves caused by Uncle Egbert's last visit. But the real underlying motive for a southern cruise—especially Nassau—is just pure and unadulterated pleasure.

And why not? No one with the right point of view about Nassau could resist the lure of it all—much more enchanting to drip out of the clear water and onto Paradise Beach than to shiver atop a Fifth Avenue bus on the way to work every morning. And then consider the joy of leaving city cares and business behind to take up a new kind of life on a Treasure Island where you have a delightful feeling of being suspended in an atmosphere devoid of worry. You can indulge in all of the fashionable sports like yachting and golf, though if you prefer you can battle with tarpons or Spanish mackerels. (Satisfaction for the he-man as well as for the debutante.) If you're one of the men or women of the about-town variety, it may please you to know that Dirty Dick's is a bar of some fame, one of those places that no visitor who likes the gayer high-lights ever misses.

Naturally, it is not all sugar-coated, and naturally there are some things you cannot do—there is no opportunity to ski, or to warm frozen fingers before an open fire. No, you certainly won't be living the life of a fur-cloaked Eskimo—but you will be in the climate that is perfect for romance, gaiety, and summer sports. Who wants to be an Eskimo anyway? We'd much rather succumb to the magic of a sunny island where living is really living.

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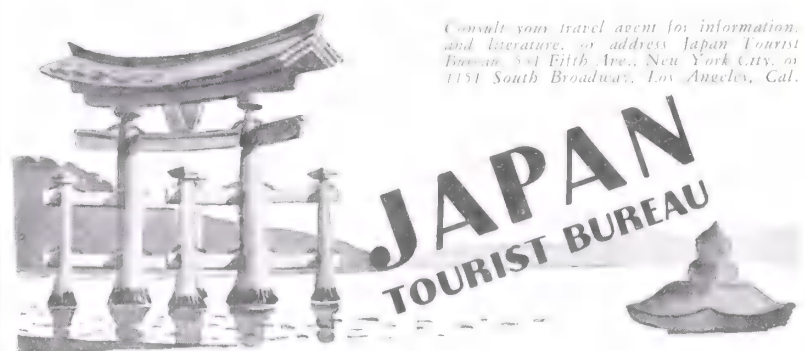
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MARYLAND MELODY (Maryland Dahlia Gardens): A splendid French purple cactus Dahlia that received serious consideration at both the New York and Washington shows in the main seedling class this year. Flowers will range from 6" x 3½" to 8" x 5" with plant about 6'. Full centers and evenly arranged petals with flowers held well above the foliage on canestiff stems. Won in its class at Philadelphia, honorable mention in New York and first in its class at Baltimore. Altogether, a fine and promising cut flower variety.

BEDDER DAHLIAS (Henry A. Dreer): Here is a group of six Dahlias that we are treating as one introduction. Growing eighteen inches to two feet high, they produce a mass of medium size Dahlias that look like the answer to the landscape man's prayer. Certainly, they will have many uses as bedding, or intermediate plants in the border. We cut flowers in the field and carried them for several hours without being in water. After being placed in water, they kept for four days in good condition. The varieties are:

EASTER GREETING: Semi-cactus, white with sulphur cast.

ELSIE: Semi-cactus, light peach-red with greenish yellow center.

KATE: Formal decorative, crimson red.

URSELLA: Informal decorative, ox-blood red.

GERTRUDE: formal decorative, primrose yellow.

ROSALIE: A semi-cactus, bright violet-rose shading, lighter at tips and center.

This group is, no doubt, the beginning of a new division of the Dahlia, for with six all double varieties as a starter there will no doubt be others soon. For cut flowers and bedding effect, this writer feels that they are a most important addition to the Dahlia family.

NEW POMPON, MINIATURE AND SINGLE DAHLIAS

BEECHLAND'S GEM (Jarman-England): Flowers always under three and one-half inches. Color cherry-peach with yellow base. Type, semi-cactus, with extremely free habit of bloom producing quantities of perfect double flowers. The height is thirty inches and it is sturdy grower. This is one of the best of the minatures to date.

TANGERINE (Dahliadel): It took the color chart to convince us that this

miniature formal decorative was not red but rather red orange or bright tangerine. Under artificial light, it assumes a rosy red. Bush two feet and flower three by two inches, together with its long natural stems and early free flowering habits combine to make it a great cut flower and show table miniature.

DUBONNET (M. L. Shipley): A miniature cactus that may occasionally go over the present three and one-half inch size limit but one of the most beautiful you will find. Deep ox-blood red, long natural stems, symmetrical bush and always full centers. We first saw this two years ago at the Baltimore show. This year, we grew it in trial and are convinced that it will be loved in every garden where it is grown. We would recommend this particularly for its adaptability to cut flower arrangements in the home.

TRIBUNE (Dahliadel): A really fine collarette with flowers four and one-half to five and one-half inches. A deep crimson carmine with collar petals white with carmine markings. Grows four feet tall, is a free bloomer and splendid for arrangement. Two plants in our trial garden produced several fine arrangements for the home that were liked by family and visitors as well.

LITTLE AMERICA (Dahliadel): A lovely single white Dahlia with a golden yellow center that is so intense it casts a halo of lighter yellow around the disc. Petals have a tendency to roll slightly, giving the effect of a giant Poet's Narcissus. This variety grows three feet high and produces great quantities of flowers averaging about four inches across.

LONE STAR (Dahliadel): Another fine orchid-flowering Dahlia. Sulphur yellow with deep Tyrian rose reverse which gives an interesting and bizarre effect. Flowers three to four inches on plants three feet tall. Fine for flower arrangements.

So we come to the end of another Dahlia year, but not without extending an invitation to all hybridizers of the Dahlia to send their proposed 1938 introductions to us for trial in 1937. Our trial gardens in Delaware will be carefully carried on to give a fair chance to every variety. Also, included within its area will be a space devoted to those Dahlias that are described in this article that we may obtain further check on their worth and probable future performance in the gardens of those who are not specialists in the field of Dahlia culture.

DAHLIADEL OFFERS

MOTHER MAYTROT (Berwick-Dahliadel): This is a fitting name for such an outstanding and artistic white Informal Decorative. A white dahlia world has long been waiting for, as it is not temperamental but a good grower, with healthy dark foliage, strong erect stems, early, and of remarkable keeping qualities. Holds perfect centers throughout the season. A profuse bloomer. Size 10 to 11 inches and 7" deep. Won the American Home Achievement Medal and the Best Bloom in the show at Washington, D. C. amid keen competition. Scored 85E and 85C at Storrs.
Roots \$15.00 Plants 7.50

CHEROKEE ROSE (Ricks-Dahliadel). A Jersey's Beauty seedling with all of its parent's good qualities. An Informal Decorative, more profuse and larger, easily growing 8 x 5". A beautiful shade of lilac pink shaded deep to a pink.
Roots \$10.00 Plants 5.00

OPAL (Berwick Dahliadel). This will be a great favorite in pastels, as it is a soft salmon rose with lighter shadings and centers of light lemon yellow. A beautiful large Informal Decorative of unique form is a 2-0-1 keeper, and easily grows 11 x 6 inches. This Dahlia should meet competition successfully on the show table.
Roots \$10.00 Plants 5.00

TELEVISION (Straight-Dahliadel). This Informal Decorative won the American Home Achievement Medal in Cleveland and scored 85 at Storrs in 1935. Apricot suffused and shaded cardinal gives a general tone of reddish apricot. Flowers can be grown 12 x 5". Stems, form, foliage, and growing habits are all that could be desired.
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LITTLE AMERICA (Dahliadel). A distinctly different white single that is artistic for arrangements, as the petals are inclined to roll forward. Remarkable keeping qualities, and long stems for cutting.
Roots \$2.00 Plants 1.00

LONE STAR (Dahliadel). A sensational orchid flowering dahlia of light lemon yellow on the face of the petals with a soft French purple reverse, making a unique and striking color effect. Bush 3 ft.
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TANGERINE (Dahliadel). A compact grower especially desirable for landscape with plenty of stems for cutting without any disbudding or pruning. A Miniature Formal Decorative of scarlet or russet orange.
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